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DOROTHY MORTON.

MIRROR INTERVIEWS.



From a photograph by Saroy.

John Drew.

John Drew stands in the foremost rank of our light comedians. Lately he has become a successful star. It is not difficult to explain the cause of his unquestionable popularity. He delivers his comedy lines in a racy, nonchalant manner that is characteristic of society men, club men, and men about town in real life, and his success is due in a measure to the fact that there does not seem to be any other actor in evidence at present who can reproduce this manner with the same degree of naturalness that John Drew imparts to every character he assumes. Everything he says and does in modern comedy roles seems so spontaneous that the spectator becomes entirely oblivious of the fact that he is merely acting a part.

In the course of an interview at the Racquet and Tennis Club Mr. Drew said:

"You say you want a two-column interview. What about it?"

"About you?"

"About me! Really you must excuse me. I don't care to talk about myself to that extent. Besides, I'm an actor and not an orator."

"Well, you made an address at the Twelfth Night Club last night. This interview is to embody a record of your career, and any views you may care to offer concerning stage matters in general. Please give me the facts and data of your career first."

"With pleasure, if you think they will be of any interest to your readers. I made my worldly advent in Philadelphia in November, 1862. My father, who was a comedian of exceptional talent, had just leased the Arch Street Theatre. He died in 1862 after an English and Australian tour. My mother, who had been on the stage since childhood, became the lessee of the Arch Street Theatre after father's death. It was there that I made my debut as Plumper in *Cool as a Cucumber* in 1863. During the next two years I played in a great variety of parts in my mother's stock company."

"How did Augustin Daly happen to offer you an engagement?"

"He saw me play the part of Major Alfred Steel in a comedy called *Women of the Day*, and shortly afterwards engaged me for the light comedy part of Bob Ruggles in *The Big Bonanza*, which he produced in New York in 1875. Subsequently I appeared in *Pique* and a number of plays of a similar order."

"And what did you do after that?"

"Let me think. I played my first Shakespearean role in 1876, appearing as Rosencrantz in *Hamlet* when Edwin Booth was occupying Daly's Theatre by a special arrangement. The next two seasons I spent touring the country with Fanny Davenport, whose repertoire included *As You Like It* and a number of the Daly plays. After Mr. Daly gave up the Fifth Avenue Theatre I put in a season with Frederick Warde and Maurice Barrymore, who were then jointly starring in *Diplomacy*."

"When did you return to Augustin Daly's company?"

"When Mr. Daly founded his new theatre in 1880 he made me an offer to become the leading comedian of his organization. I accepted his offer and remained in his company until I made arrangements to star under the management of Mr. Frohman."

"What were the principal plays you appeared in at Daly's from 1879 to 1882?"

"Among the Shakespearean plays were *The Taming of the Shrew*, *As You Like It*, *A Midsummer Night's Dream*, *Love's Labour's Lost*, and *The Merry Wives of Windsor*. I also appeared in the various revivals of old comedies, such as *The Inconstant*, *She Would and She Wouldn't*, *The Country Girl*, *The School for Scandal* and other standard comedies. It would make up a long list if I were to cite all the plays produced at Daly's in which I played light comedy roles. They included all of Mr. Daly's adaptations, such as *The Lottery of Love*, *The Railroad of Love*, *Dollars and Sense*, *A Night of Seven*, *Twenty-Eight*, *Nancy and Co.*, *The Last Word*, and *Love in Tandem*."

"How did you find English audiences on your foreign tours with the company?"

"English audiences are equally quick to either appreciate or condemn. They are enthusiastic in their support of any performance that meets with their approval, but they are equally demonstrative in their disapproval, and don't hesitate to hiss anything or anybody that in their opinion deserves public condemnation."

"How many trips abroad did you make with Augustin Daly's company?"

"Mr. Daly's first tour was in 1884 when his company appeared in London at Toole's Theatre. In 1886 we played at the Strand, and in 1888 at the Gaiety. My last European trip with the company occurred in 1890, when we appeared at Irving's Lyceum."

"How long a contract have you with Charles Frohman?"

"My contract is for five years. The first year under Mr. Frohman's management—the season 1892-1893—I appeared in *The Masked Ball*. The piece was adapted from a French play by Bisson and Carré, and the first production took place at Milwaukee. Last season was devoted to *The Butterflies* by Henry Guy Carlton, in which, as you know, I played the part of Frederick Oslan. Both of these pieces had quite a run at Palmer's Theatre, New York. Since then I have appeared in *Christopher*, *Le Vie Madeline*, *Lynette*, and *The Baudle Shop* by Henry Arthur Jones."

"Shall you appear exclusively in *The Baudle Shop* this season?"

"Oh, no. *The Baudle Shop* is drawing so well at the Empire that Mr. Frohman has decided not

to put on anything else during my New York engagement, but in Boston and elsewhere I am to appear in some of the other plays as well."

"Are you to appear in any new plays this season?"

"I don't know that I shall. Henry Guy Carlton is writing a comedy for me, but I can't give you the title, and nothing has been settled as to the date of the production."

"Do you think that the American dramatist is receiving more encouragement than heretofore both from managers and stars in this country?"

"I haven't given the subject much consideration. I suppose if a man has a play in him—that is, if his bent is in the line of playwriting—he'll write his play whether it be good or bad, and whether he is likely to meet with managerial encouragement or not. The poet sings because he must give vent to his songs, regardless of their popularity with the multitude. It stands to reason that managers will give the preference to American plays if our playwrights write plays that the public prefer to those of foreign authors. Bronson Howard, Augustus Thomas, Henry Guy Carlton, and others write plays that suit the American theatregoer, and that's why their plays are in such demand by American managers."

"What was your favorite character among the various plays you appeared in while at Daly's?"

"Among the Shakespearean roles I liked Petruchio in *The Taming of the Shrew* best. It was a congenial character, and I never tired of the part during the entire run of the play in New York."

"Did you find your position as leading man at Daly's congenial generally?"

"Decidedly! We were like a big family, and the relations between Mr. Daly and his company were of the pleasantest character. I have no hesitation in saying that I consider Mr. Daly the greatest stage manager in America. Personally I owe a great deal to the training I received at his theatre. He was exacting with regard to having the company carry out his ideas at rehearsals, which I think is characteristic of all good stage managers. At the same time he was always willing to listen to suggestions from members of the company, and was only too glad to adopt them if he thought they were in the nature of an improvement on his own ideas. His sole aim in being rigorous at rehearsals was to make the performance as bright and artistic as possible. I shall always cherish with fond remembrance the period of my career that was passed in Mr. Daly's organization."

"Are you given to out-door sports?"

"Well, I've always been given to out-door exercise of some sort. I'm fond of riding and driving and keep myself in trim with fencing, tennis, and all that sort of thing. My father died comparatively young but my mother is still wonderfully hale and hearty, and my grand-children on both sides lived to an advanced age. They were all as fond of out-door activity as I am. I can only hope, therefore, that I also inherit their tendency to longevity. But you mustn't imagine that I spend all my leisure time in the open air. I'm very fond of reading when I get a chance, and confess to a weakness for collecting books relating to the stage. My present nomadic condition has unfortunately broken up my permanent household arrangements, and I have consequently had to store my dramatic books, but I keep adding to them just the same."

"On my confessing to a similar bibliographical weakness, Mr. Drew smiled significantly, and said that we had better not start comparing notes as to the rare dramatic volumes on our respective book shelves, as it would probably result in prolonging the interview indefinitely."

A. E. B.

SYSTEMATIC PIRACY.

George Conway, business manager of *A Flag of Truce*, sends to *The Nation* a letter written by George E. Gouge, an actor in the *Lady Windermere's Fan* company, from Leavenworth, Kans., disclosing a piracy of the play represented by Mr. Conway by an organization known as the Starr Comedy company.

Mr. Gouge noticed upon his arrival at Leavenworth that *A Flag of Truce* was well billed, and as he knew several members of the company, he solicited himself upon meeting them. A glance at a second stand of bills, however, showed him his mistake, and that the play was being pirated at Crawford's Theatre by the company named, at cheap prices. Mr. Gouge's letter continues:

"I saw young Crawford, son of L. M. Crawford, manager of the theatre, and told him it was a shame for any company to use paper and plays that did not belong to them. He replied that he did not care, other theatre managers did it, and he was going to do the same. I also saw the bill-poster, who said he understood that the Starr company bought the paper in Chicago at a theatre where you played. Worse and worse! To think we leave paper to be put up in a town when not half of it is used but sold to such parties!"

Mr. Conway says that Crawford sent to his management open time after this piratical company had used *A Flag of Truce* in Leavenworth.

THE LYCEUM STOCK SEASON.

The opening of the regular stock season at the Lyceum Theatre will take place some time next month. The exact date is not yet fixed. To a *Nation* man Daniel Frohman said yesterday:

"I shall open the season with the play that Victorien Sardou has written for my company. This completes all of Mr. Sardou's contracts up to date as far as America is concerned. The new piece is not yet named. I don't like Sardou's titles as a rule. He suggested the title of *Riches for Americans Abroad*. I think the latter title was much better."

"The new play is heavier and stronger than *Americans Abroad*. It has a pretty love story, and serious complications. There are also good parts for the leading members of my company. It is a drama in three acts, and the action takes place by the Lake of Como. The hero, who, of course, will be played by Mr. Kelcey, is a Frenchman, and the heroine (Miss Cayvan) is an English girl."

"Conway Carr has the English rights to the play and Sardou has agreed to postpone the Paris production until it is sure here."

"Mr. Sothern will revive *Lord Chumley* before leaving New York. This, however, is not a matter of necessity for *A Way to Win a Woman* is doing an excellent business. Mr. Sothern's repertoire for the road will include *The Victoria Cross*, which has been much improved, *Lettaclair*, and the *Jerome* play. Bonnie Prince Charlie will not be produced until next season."

ELEONORA DUKE MAY RETURN.

Eleonora Duke is reported to be organizing a company for another American tour. Theodore Rosenfield said yesterday to a *Nation* reporter:

"Yes, the report is true, but we do not know yet if Madame Duke will come this year or next year. Negotiations are now pending and we expect to know definitely before long."

Madame Duke is reported also to have obtained a divorce from her husband, an actor named Teobaldo Checchi. The famous actress's only child, a girl, is in a *gigolo* at Dresden, and is never allowed, by her mother's express wish, to enter a theatre or to see a play.

A NEW COMIC OPERA.

There's another comic opera in the field. The libretto is by Katherine Stagg, and the music is by Emma R. Steiner. It was originally intended to call the opera *Brains*, but as that title smacks of farce-comedy, it may be changed to *The Alchemist* or some other suitable title. Nat Roth has the opera under consideration.

The piece deals with a fantastic theme, which has been cleverly handled by the librettist. Paracelsus Hall, an alchemist, after numerous experiments discovers an elixir that will put an end to all the mental and physical troubles that prevent mortals from being thoroughly happy. He sets up a chemist's shop for the sale of the elixir, which affords Miss Stagg the opportunity of introducing no end of comic incidents.

The old and feeble become young and giddy. The Alchemist's half-witted son first evolves into a dupe, and ultimately becomes an intelligent man. A tough becomes a member of the Salvation Army, and a Jew after drinking the requisite potion is turned into a boisterous cowboy. There is a charming love episode running through the opera, and the dialogue is bright throughout.

Miss Steiner's share of the work is in keeping with the merit of the libretto. The melodies are at once tuneful and artistic. The concerted numbers, and the score generally, evince the master hand of a trained musician and experienced orchestra leader. Miss Steiner is the composer of *Flour-de-lis*, which was produced in New York a few years ago, and she also wrote the score of *La Belle Marguerite*, which is now being played through the South by Mabel Paige.

Miss Stagg was until recently the chairman of the Literary and Dramatic Committee of the Professional Woman's League. She is to deliver a lecture at the League next month on the "Elizabethan Period of Dramatic Literature."

THE ORIGIN OF A PLAY.

While Louis Aldrich was playing in *My Partner* in Providence, R. I., the other day, he received a letter from an aged woman disclosing the origin of that play, which was, as it appears, founded on fact.

The original of Joe Saunders, the leading character in the play, formerly lived in Yreka, Shasta county, Cal., where he was sentenced to be hanged for the murder of his partner. By the discovery of a bloody shirt, after he had been tried and sentenced, his innocence was established. The letter received by Mr. Aldrich during a performance was as follows, the name of the writer only being withheld:

ST MICHAEL STREET, PROVIDENCE, R. I.,
Sept. 25, 1894.

Mr. Louis Aldrich:

Dear Sir:—Will you be so kind as to look at the enclosed picture of Joe Saunders, and then see if your make-up is not nearly perfect? And can you wonder that you stir the hearts of a father and sister of one who was sentenced to be hanged at Shasta, Cal., many years ago?

My husband tried to see you at Hotel Dorrance a few years ago, but was not successful. I would like to see you very much. You will please return the picture to me this afternoon, as I will call for it at the ticket office window between the second and third acts.

My father has also tried to see you, but he is old and feeble now. Yours,

P. S.—As the window may not be open at that time, I will pencil the number of my seat on the outside of this note, and you will please return it by one of the ushers, and oblige

E. D. W.

The writer of the above letter was a sister of the man upon whose experience Bartley Campbell based the play, of course changing the name of the chief character, and the picture sent to Mr. Aldrich was a portrait of the man. By a strange coincidence, the picture bore a striking resemblance to Mr. Aldrich as he appears in the play.

JACOB LIT'S VENTURES.

In conversation with a *Nation* man yesterday Representative H. O. Spencer reported progress in regard to all of Jacob Lit's ventures.

"Mr. Lit's theatres in St. Paul and Minneapolis," said Mr. Spencer, "are doing twenty-five per cent more business than in former seasons. His Milwaukee house has suffered somewhat from the small-pox scare, but business has greatly improved there during the past two weeks. Each of the In-Old Kentucky companies, The Ensign company, Von Vonson, and the new Old Kenyon are all prosperous."

Mr. Lit will go to Boston this week where in Old Kentucky is to be put on for a run of twelve weeks at the Boston Theatre.

"Lizzie Evans has replaced Hattie Delano Barnes in the company playing in Old Kentucky in Illinois. Miss Barnes was not strong enough to sustain herself on a rope across the stage, which was of course, essential to fulfill the requirements of the part. Lulu Taber is playing the same role with the company now touring California."

DOGS IN DRAMMY.

This one act play, written by Herbert Hall Winslow and produced recently by Albia Heywood with success, tells an old but an always pathetic story.

An old farmer, who has outlived his usefulness, is induced by his son to make over to the latter all his property. As soon as the transfer is made, the son's wife schemes to put the old man in the "poor house," and finally wins her husband to this plan. While the father is celebrating his eightieth birthday he is told of this intention, and while he is preparing to leave his home to enter the poor farm wagon that is waiting outside a band of White Caps, who have heard of the son's unkindness, appear and are about to punish him. The old man frustrates their purpose by declaring that it was at his own request that he was going to the poor house. The White Caps leave; the son, conscience-stricken, turns on his wife and implores his father's forgiveness, and the old man dies with his arms about his son.

OTHER, VARIOUS, & C.

A play by Daniel I. Hart, entitled *O'Neil*, Washington, D. C., was produced for the first time on any stage by Daniel Sulfy, at Seattle, Wash., on Sept. 29.

The story is that of an Irish inventor whose blind confidence in every man leads him to be betrayed at the hands of one he believes to be his best friend. This man robs the inventor of the model of an electric man-of-war, but is at last defeated.

The play is said to have a strong love interest, and the Seattle papers say it is a success.

A WHITE RAPIDONE VOICE WANTED.

Many curious communications reach *The Mirror*. Here is one sufficiently odd to deserve publicity:

New York Mirror N. Dear Sir:—As I am transmuting my company, would you please right me where I could get one woman with a Rapitone voice (white) or to some agent that could give me the information.

Yours, Respectfully,

Doc Vallen.

Perhaps some reader knows where to direct "Doc" in his quest for this rare freak of nature.

GOSSIP OF THE TOWN.



Above is a picture of Eugene Jepson, an admirable actor, who long ago distinguished himself in some of the best companies traveling in this country. Mr. Jepson is now a valuable member of the Grand Avenue Theatre stock company, Philadelphia. The *Press* of that city recently said of his performance in *The Heir at Law*: "A better Lord Dunsen than Eugene Jepson could not be asked. Lifelike in face and figure, rounded in conception, and sustained in execution, Mr. Jepson gave this heavy and exaggerated part the semblance and accent of reality." The *Evening Telegraph* of last Tuesday was quite as pronounced in its opinion of Mr. Jepson in *The Rivals*: "His Sir Anthony Absolute was, after Mrs. Drew's Mrs. Malaprop, the most satisfactory creation. His portrayal of the irascible old father, with his keen appreciation of feminine charms, was admirable throughout, and his delivery of the glowing passages on Lydia's beauty was irresistibly funny."

George A. Fox, pianist and leader, is with John E. Brennan in *Tim the Tinker*. Ida Siddons is featured with the Watson Sisters' Extravaganza company. Anna Cruise Cowell has joined the Felix Morris company.

The *CHRISTMAS MIRROR* will appear early in December. It will eclipse all holiday publications.

Kate Oesterle, it is said, will be married shortly to Grant Stewart.

Fanny Jacobs has signed with Gladys Wallis. Ben Stern has signed with Pain's fireworks for its Southern tour.

Adelaide Cushman says that she left the Trip to Chinatown company because her health was not equal to a constant succession of one-night stands.

Henri Cazman has returned to this country, and will be seen in Harry Williams' company with his protégé, La Petite Flossie, an eccentric singing and dancing soubrette.

La Petite Freddie sailed for South America recently under an engagement for six months.

Harold Russell has been engaged for Madame Sans-Gêne, Charles Harbury having retired.

A judgment for \$864 has been entered against Oliver Sumner Teall, in favor of the Madison Square Garden company.

Denman Thompson will retire from The Old Homestead after this season. George Wilson will succeed him as Uncle Josh.

Now is the time to secure advertising space in the *CHRISTMAS MIRROR*.

John A. Stevens, who will tour the Pacific coast under the management of John Maguire, has rewritten his melodrama, *Unknown*, bringing it up to date, and will appear in it in his original character.

J. Irving Southard and Emma Salisbury Southard have joined Sidney Drew's Gilded Age company.

Albert Wilson, basso, who recently closed with the Murray Lane Opera company, has joined the Tavery Grand English opera company.

George W. Denham, after spending a week at his cottage at Four Mile Run, Va., has joined Russell's Comedians.

Advertise in the *CHRISTMAS MIRROR*.

Alfred J. Kuttner has been engaged as musical director for *A Scandal in High Life*.

Albert H. Andrus has joined the Old Glory company.

Ellen Hugh Wood has returned to the city after a long vacation spent in a house boat on the Mississippi. She has made no engagement for the season.

Charles Thropp, lately with *New Blood*, has been engaged by Max Figman for *The Passport*.

Alt. G. Harrington has recovered judgment for \$105.65 in Pittsburgh, against Connolly and Gardner, late managers of *In the Name of the Czar*.

The theatre at Livingston, Mont., C. S. Hefferlin, manager, which was expected to close, will remain open for the season.

The fame company of which Minerva Dorr is the leading actress, entered upon its twentieth week in Buffalo last Monday. It is said by Manager Norcross to have steadily been successful.

Manager Austin telegraphed from Worcester, Mass., last Monday night: "Austin's organizations turned them away from the Front Street Opera House to-night."

If you intend to place an advertisement in the *CHRISTMAS MIRROR* send your order now.

J. F. Adams has been engaged as stage carpenter for *Slaves of Gold*.

Frank Boyle, of *A Gaiety Girl*, and Marie Bach, of *A Railroad Ticket*, were married at Newark on Oct. 9.

Cadwallader's new theatre at Union City, Ind., said to be the handsomest and most complete house in Eastern Indiana or Western Ohio, was opened on Oct. 8 by Frohman's company in *The Charity Ball*.

Echoes, a new play by T. D. Adams, was produced at the Denver Lyceum on Oct. 8. In the prologue, Harry Corson Clarke is said to have made the distinct hit of the play in a New England character part.

Thomas J. Grady has retired from Jolly Old Chums.

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AFTER THE PERFORMANCE.

[From a midnight photograph by Rockwood.]

GRACE HENDERSON'S GOSSIP.



THE opening of the Vaudeville brings the Paris theatrical season in full swing. Etienne is, of course, the bright, particular star again of Sans Gêne. Such a hit as this charming comedienne has made! London adored her, and reams of newspaper articles were the result, which make me think of Bernhardt. You know, she is just one attraction here among many. Of course everybody goes to see her, and they call her great—who can help that?—but she is not the one, overwhelming object of attention that she is when she is with us.

Emma Calvé, the matchless Carmen of last season at the Metropolitan, is very ill; so ill, indeed, that no one knows when she will sing again. Some of the papers say her disease is cancer. This report I have tried to verify, but without success. But I remember rightly was the first American paper to publish the fact of Calvé's illness.

Another favorite, Jeanne Garnier, has also a mysterious ailment. They say she has broken down completely. On dit that Judic will return to the position she held before Garnier took her place. That was the time when Judic took to the café chantants on the Champs Elysée. At my rate, Garnier is not in Article 244 at the Variétés and Judic is announced to take the leading part in it next week. This piece is the funny thing of the moment. It is sure to get to you in time, although just how it can be done in English is beyond me.

As to the Fashions (you observe the big F?), my dear sisters, the spirit of 1894 is still with us. Outside of that the capricious goddess has not yet made up her mind.

Playaway hats—big ones—prevail, and what's more, they are worn in the theatres, with dignified. Always and on everything there is some little dash of magenta, varying from pure rose to dark red.

The only other things I can think of at the moment are the sleeves. No, not sleeves—ballrooms. They are so wide that it takes yards to make them. For all but street wear they are made to reach to the elbow, or but a little longer.

Naturally capes remain the vogue while sleeves are so large. They are very beautiful. Most of them are trimmed on every inch of material. They are not large either, falling only to the waist.

Skirts are plain in front, full at the back and flowing—more at the sides and the back. Some are trimmed down four seams, on both sides of the front and on the side gores. If so trimmed there is nothing around the bottom of the skirt. Other styles are much trimmed around the bottom edge. Few are so arranged as to look like two skirts. One or two places show double skirts, but they find few buyers apparently as you do not see them on well-dressed women.

Round waists are universal—I mean by that waists sitting on the belt. And trimmed! Well, you put on as much as you can—velvet, fur, lace and passementerie, and always velvet or ribbon around the neck. This last must be of a piece about a yard longer—perhaps a few inches longer—and from three to six inches wide. It is narrow if thick stuff is used, and wide if the stuff is thin. You tie it in a short ended bowknot with the bow to the back. And it must not be a smooth, well-regulated bow, but a "stick-up" one, with the ends and bows every which way. Be sure to keep it well up under the chin, pin it down in front with your smartest diamond pin, and there you have on just what every stylish Parisienne wears to-day. Remember, magenta is the color.

If THE MIRROR wills and you like—you whom dresses worry—I'll tell you more another day. Those that know me may ask any question of me in this direction. They may count, dear MIRROR, on the attention of

GRACE HENDERSON.

ION KARL WILL STAY.

Tom Karl, who has just severed his connection with the Bostonians, has made arrangements to head an operatic company now being organized by D. M. Dewey, formerly manager for the Bostonians.

SUPERFLUOUS HAIR. Moles, etc., permanently destroyed by electricity. Helen Parkinson, 56 West Twenty-second Street.

MOUSET-SULLY'S CHAMPION.

In *Le Temps* of Paris of recent date, Francisque Sarcey prints, at the beginning of his dramatic feuilleton, a letter which he received recently from a well-known New Yorker who is professor of French Literature at one of our principal colleges. M. Sarcey does not give his correspondent's name "for the reason," as he says, "that the letter contains many things that might offend American readers and consequently bear prejudice to his correspondent in his exercises (sic) at New York." However, everyone has guessed already who he is.

The letter runs as follows:

"In the last number of the *Compendium Magazine* you ask: Has Mouset-Sully been properly appreciated? Has he only met with a *succès d'estime*, or has he made an immense hit?"

"Being perfectly disinterested and having been present at both M. Mouset-Sully's debut in New York and his debut in Boston I can answer your question authoritatively. It has been a success of esteem and not very encouraging at that. In New York the houses were small. The orchestra chairs were fairly well filled and a few people were in the first balcony. The rest of the house was empty. At the performance of *Le Cid* on April 4th there were exactly five persons in the balcony. It was pitiable. Ruy Blas and Hernani did no better. Hamlet drew a larger house—an excellent house—in New York and Boston. For comparisons were offered between Mouset-Sully and the English and American actors who have played the part.

"Edipe-Roi surpassed the classic tragedy and the romantic drama; there was generous and constant applause. Edipe was the greatest success of all in Boston. To resume, the Americans have not appreciated Mouset-Sully at his true worth.

"Through ignorance.

"Through prejudice.

"Through inability.

"I will explain. Through ignorance: Mouset-Sully was not known here. Doubtless a few Americans had seen him in Paris, but the public was even ignorant of his name. He had not made himself talked about. He had not run off with some one's wife. He had no scandal connected with his name. He was simply a very great artist, very sincere, very modest. An admirable man, but not able to advertise himself. So people asked you:

"Mouset-Sully! Who is Mouset-Sully?"

"And you know what explanations are!"

"He is the great tragic actor of the Théâtre Français."

"Oh, but French tragedy is so tiresome!"

"And so on."

"Before Sarah Bernhardt came to America she got herself talked about. Doubtless her great success was due to that, for her real talent is not discovered by half of the people who pay double prices to see her. I am sure that Yvette Guilbert would have enormous success if she came over."

"Cognellin, as you doubtless know, was hardly successful on his last visit, and yet he is known and appreciated up to a certain point. Being a comic actor, he is more easily understood and better liked. All the same, he did not get away many dollars on his last time, and I assure you, he was far from satisfied. He swore by the great gods that it would not come again."

"Prejudice has had a large share in the non-success of Mouset-Sully. Sarah Bernhardt plays *La Tosca* and other horrors. They like such pieces over here; they just suit an audience made up of persons who follow the English translation of the printed book as the performance proceeds, without paying any attention to the play of the actor. But that magnificent *Cid*, the beautiful scenes of *Hernani* and even of *Ruy Blas*—no, they do not understand such plays. They are like Cornelle, and so they must be tiresome. How many people I hear talk like that."

"I am passionately fond of *Le Cid*, *Andromaque*, *Phedre*, *Eduyde* and all the rest of the great French plays. The beauty of these pieces, I declare the most beautiful passages to my students and then—nothing. It is discouraging, I assure you. But that does not prevent me from trying again."

"I said also inability. I repeat the word. They do not go to the theatre here as they do in France. The taste for the theatre is not the same. The French play, played here, does not tend to create such a taste. The American, as a rule, of course there are exceptions—only asks to be amused boisterously for two hours, three hours at the least. He does not study the play. He only wants from the French theatre more or less broad comedies. Grand tragedy and high comedy is beyond him. In the same way he prefers poker to whist, and I am sure that Yvette Guilbert would have enormous success if she came over."

"This is very regrettable, for the French stage should be worthily represented in this country. But America is not an Eldorado for everybody."

"M. Sarcey's comments on this letter are as follows:

"It would be well if those of our actors who dream of fantastic hours in the land of dollars read the above letter carefully. Success is not nearly so certain as is supposed. It depends on a thousand circumstances that it is not easy to control. Mouset-Sully has not returned from America with diminished prestige, because he has received ample compensation in Russia and in Roumania. Yet it is tiresome to have given a mighty sword thrust into a pall of water."

"Oh, how infinitely I prefer those artists who, like Mlle. Barlet, are satisfied with the direct approbation of Parisian connoisseurs and enjoy in silence a substantial fame, without useless bluster! With what gratitude and sympathy we regard them! How thankful we are to them for nursing for us alone all their talent and for avoiding vulgar glorification as carefully as others seek it."

"However, it seems to me that the fact that it

is not glory that the French artists seek over here so much as the dollar. If Mlle. Barlet and others prefer to stay at home it may be that they have no wish to enrich themselves or that no favorable opportunity has presented itself for a tour abroad.

THE CASE OF CHARLES TOWNSEND.

Charles Townsend has sent a written statement to THE MIRROR regarding the insulting letter that he is charged with writing to Hattie Mae, a young actress of this city. The statement runs as follows:

"The letter published in THE MIRROR, purporting to have been written by me, is a damnable forgery. It is the culmination of a series of annoyances of which I have been the victim. THE MIRROR article is absolutely false from beginning to end. I received no letter from the lady in question. I wrote her none, and the letter attributed to me is full of absurd lies. I am not going South, I have no company, am engaged none, and have had no offer from any Western manager. In short, the letter which the young lady received is a barefaced forgery. This sort of thing has reached its culmination, and I am going to take the matter in hand and see that it ends."

"These forged letters have been written off and on for some two or three years. The first that I noted was an abusive article against THE MIRROR which appeared in an audacious paper over my signature. Since then I have received bills for goods which I never ordered, for advertisements which I never had inserted and answers to letters which I never wrote. It appears that at times my writing has been closely imitated, while at others the hand has been totally unlike mine."

"It is perfectly safe to date a letter from one town and mail it in another, for very few persons ever glance at a postmark, so it is unlikely that these letters were sent from my country home as detection would be easy. In the case of the letter alleged to have been written by me on the 12th ult., it is different, for the letter to the young lady appears to be in answer to one from her. So her letter—which I never received—must have fallen into the hands of a third person and have been answered by him. And when I get hold of him he will have no doubt whether it is the 'Lady or the Tiger'."

"I believe that this secret and contemptible warfare is waged against me because of my activity in breaking up the business of various piratical crews; for these gangs of plunderers would gladly injure those that have interfered with their nefarious trade."

A letter substantially like the foregoing has been sent to the American Dramatists' Club by Townsend, who, by a resolution of that organization, of which he is a member, was formally asked whether he wrote the letter to Miss Mae or not. At the next meeting of the Club, Townsend's case will be considered finally. The Club has in its possession several specimens of his handwriting.

Speaking of this matter a prominent member of the Dramatists' Club said to a MIRROR representative:

"The question involved is not one of morals but of decency. If Townsend wrote that letter, he ought to be expelled from the Club. We do not set up any standard of morals for our members. But we have the right to demand that they shall conduct themselves as gentlemen while in our ranks. There is a wide difference between the lapses of men of the world and downright blackguardism. No self-respecting club would tolerate in one of its members conduct such as Townsend stands accused of."

PHOTOGRAPHED AT MIDNIGHT.

On this page of THE MIRROR is a picture made from a photograph of an outgoing audience at the Broadway Theatre, taken at midnight. The photograph was made by Mr. Rockwood, who has conceived and carried out a new departure in his art, apparently in defiance of all previous photographic conditions.

One looking at the photograph would think the exposure had been made in the full glare of the noonday sun. The excellent result is due to a new pyrochromic compound which Mr. Rockwood has just introduced. Mr. Rockwood prophesied the results seen in this picture years ago. Under photographic possibilities shown in this picture, as Mr. Rockwood says, "it will be well for the young man about town to be sure that he goes to the theatre with his own girl instead of some other fellow's sweetheart."

Mr. Rockwood is also making a specialty of life-size portraits which members of the theatrical profession find astonishingly effective.

STUCK ON CALLED IN.

The Stuck On Company will be called in by Augustus Piton on Nov. 3, and will not be seen again this season. The business so far has been so bad as to discourage Mr. Piton from persevering further with the piece.

Wanted, strong attraction, for Nov. 6 Election night. I do business every ten days, and make money. Open time in November. Gus Winter, Manager Timmermeister's Opera House, Wapakoneta, O.

PROFESSIONAL DOINGS.

Jeannette Ragerard, who was one of the original dancing soufettes in the New York production of *The Passing Show*, has been very favorably noticed as soufette in *A Railroad Ticket*.

John Whiteley, treasurer for Rhéa, who was laid up in Rochester for nearly two weeks suffering from the effects of a runaway in St. John, has recovered and rejoined the company in Cleveland, O.

Now is the time to secure advertising space in the CHRISTMAS MIRROR.

About a year ago the directors of the Grand Opera House and the directors of the People's Theatre in Evansville, Ind., pooled issues and put those houses under one management. At that time Captain King Cobbs retired from the management of the Grand in favor of T. W. Vennemann, who died recently, and Colonel T. J. Groves, who was manager of the People's, was made assistant to Manager Vennemann. By Mr. Vennemann's death Captain Cobbs again becomes manager of the Grand and Colonel Groves of the People's.

Miron Ledingwell, of The Galley Slave company, and Edie Darling, were married on Oct. 7 in Rochester by the Rev. Dr. Austin, of St. Luke's Church in that city.

G. A. Emery, an attaché of A Jay Circus, complained to the post-office inspector in Cincinnati the other day that Edward R. Daniels, of Chicago, had written him a letter the envelope of which was addressed thus: "To G. A. Emery, who stole and is killing McCabe and Daniels' act." The Chicago authorities were notified and arrested Daniels, who was bound over to the United States grand jury. The sending of a letter addressed in such a way is a violation of the postal laws.

A. Milo Bennett, manager of Charles Frohman's *Charley's Aunt* company, telegraphed to THE MIRROR from Lincoln, Neb., on Oct. 11: "We broke the Lansing Theatre record to-night."

THE CHRISTMAS MIRROR will appear early in December. It will eclipse all holiday publications.

Grace Vaughn, formerly a member of the Sear Brooke and Spencer Opera companies, was married to Andrew Jennings, of Cleveland, O., two years ago. About a year ago her mind became affected, and insanity developed. She was committed to an asylum on Oct. 12.

Maria T. Croxon (Dorothy Denning) has secured a divorce from John L. C. Croxon.

Aubrey Boncraut, of the Camille D'Arville Opera company, recently sprained his ankle and was compelled to retire from the company for several days. His place was taken by Clinton Elder.

Frank C. Thayer, formerly manager of the Eden Musee in Montreal, and for a time manager with J. K. Hackett, has just been discharged from the Royal Victoria Hospital in Montreal, after a confinement of a month. Last Summer Mr. Thayer injured his right leg, and a surgical operation was finally found to be necessary. He was engaged to go in advance of *Herrmann*, but was unable to fulfil his engagement on account of this injury. Mr. Thayer speaks in the highest terms of his treatment in the hospital mentioned.

Joseph Haworth has in preparation Ernest Lucy's five act tragedy, *Rinaldo*.

Robert Mansfield, Frances and Celia Smythe have been re-engaged for Fitz and Webster's *A Breezy Time*.

If you intend to place an advertisement in the CHRISTMAS MIRROR send your order now.

Helen Ridgeway as Emily in *The Country Squire*, is receiving unusually strong commendation for her work, considering the fact that she has been but a short time on the stage. Miss Ridgeway is described as young, tall, graceful and peculiarly sweet and winning in manner.

R. M. Gulick and Company telegraphed after the opening of *Frohman's Railroad Ticket* in Pittsburg last week that hundreds were turned away, and that the performance was excellent.

C. Garvin Gilman contemplates starring Alberta Gallatin through the South. He is negotiating with Gus Frohman for a suitable play.

Pawn Ticket 219 has had excellent business in Boston and through New England. J. Frank Sherry joined the company on Monday to play the part originated with Lotta by the late Charles Harris. Amy Lee, Frank Doane, P. Aug. Anderson and a strong company make this one of the best combinations on the Road this season.

Advertise in the CHRISTMAS MIRROR.

The second number of *The Camilla*, a magazine of the Camille D'Arville Opera company, has been issued by its proprietors, George Clark and Henry Stanley, who promise that the magazine will soon be printed regularly.

IN OT CUPS.

DETROIT.

The Marie Tavy Grand English Opera co. appeared at the Lyceum four nights and a matinee opening 10 in Cavalier and Pachelbel, followed by Faust, Tannhauser, Carmen, and Il Trovatore. In Cavalier Tavy and Dorie sang in Italian, the latter in French. Tannhauser in broken German, and Romani in English. Tannhauser is a musical director of high order, and the orchestra is the best heard here in many years. Tannhauser invested the roles she interpreted with dramatic force, musical ability, and a thoroughly artistic manner. The co. has two splendid tenors in A. L. Gault and Pavin Clark. The baritone, William Tannhauser (an old Detroit by the way), has greatly improved in his dramatic work, as well as in his singing. The basso, W. H. Hamilton, who also acted as stage manager, was very satisfactory, especially as Mephistopheles, of which he gave an excellent impersonation. Tannhauser's work, I thought, which was presented here for the first time, drew a large house, but could not be said to be as satisfactory or as enjoyable as Tannhauser's popular Cavalier, which was its companion on the opening night.

At the Detroit Opera House 15, Otis Skinner appeared for the first time before a Detroit audience as a star. His French de Grammont, Clyde Fitch's new comedy, was the bill. In this play the author has given an entertaining picture of the manners and customs of the court of Charles II. of England, and around his life, placing his characters in positions at once ingenious and original. Mr. Skinner appeared as the Duc de Grammont, a dashing Frenchman, banished from the court of Louis XIV. who took up his career in England, where he astonished even the followers of the court of Charles II. with his brilliant and his reckless pursuit of pleasure. In appearance Mr. Skinner is the ideal courtier, and while the part does not afford him the greatest scope for his ability as an actor, yet it is an agreeable diversion, and Mr. Skinner puts an amount of vim and magnetic personality into his interpretation of the character that makes it quite interesting. Mr. Skinner has surrounded himself with an excellent company and remarkably good work was done by many of the members. Frederick Mosley as King Charles, Maud Durbin as Mrs. Middleton, Pamela Keith and Rose Shuman as Mrs. Middleton and Mrs. Warrister, and Sarah Truax as Lady Castlemaine. Others worthy of mention were Wadsworth Harris as Lord Arlington, R. Peyton Carter as Lord Ferny, Frank Selvester as James Hamilton, I. Burgess Weeks as the chamberlain, I. Hamilton Bradshaw as a man servant, and Miss Maude Marcan as a housemaid.

Mr. Skinner has permitted the atmosphere of his comedy with all that is bright, appropriate and beautiful in the way of costumes, rich in design and harmonious in coloring, historical scenes and music composed especially for it by William Furst.

His Grace de Grammont was given Monday, Tuesday and Friday evenings and at the Wednesday and Saturday matinees. The remaining evenings of the week the company was seen in an adaptation from Victor Hugo's tragedy Le Roi S'Amuse called The King's Jester. The story of this tragedy is more or less familiar to theatergoers through the version given in the opera Rigoletto and the play called The Fool's Revenge.

We might say we have had a constellation of new stars in Detroit last week, or at the Empire we had John Griffith, another star, and at the Detroit Opera House, Mr. Griffith opened Sunday 11 in a dramatic version of Faust. In his impersonation of Mephistopheles, Mr. Griffith showed himself an actor of intelligence and ability, and gives quite an original and clever interpretation. The play was well staged, the mechanical accessories highly ingenious, and the support good. The play ran for the entire week, and will be followed 21 by Patricia in a farce called The Kid.

The patriotic drama, The White Squadron, opened at Whitney's 11 to an extremely large house. It is a brief attractive play dealing with historic events in Rio Janeiro. There is abundant scope for pretty stage setting, which has been made the most of. The co. is a good one, and in the main the play is a superior one of its order. The Prodigal Father 21.

KIMBALL.

PROVIDENCE.

Lewis Morrison opened a week's engagement at the Providence Opera House 15 to a large and demonstrative audience. Faust was the bill, presented by a thoroughly competent co., with the star as Mephistopheles, and the production surpassed anything seen here for a long time. The scenery was novel and effective. Corinne and Kimball Opera Co. 22.

On the Mississippi, with an abundance of elaborate and realistic scenery, was seen at Keith's Opera House 15-20. The play was enthusiastically received by large audiences. Kate Claxton and Madame Januscheck in The Two Orphans 22.

The House of Gold was well presented at Lothrop's Opera House 15-20 to fair houses. Tessie Deagle, formerly of The White Squadron, and a recent acquisition to Lothrop's forces, made her first appearance here. Her work in the emotional role of Ruth Bellamy was forcible and pleasing. Good co. Katherine Rober and her own co. in The Golden Giant 22.

The Max Howard Burlesque co. did an excellent week's business at the Westminster 15-20. The two burlesques, with new musical specialties and striking costumes, made up as good an entertainment as has been seen here this season. Harry Williams' Own Co. 22.

William H. Crane has presented the Faldstall Club, of this city, with a handsomely framed autograph-photograph of himself as the doughty knight. The members are very much pleased with the gift, and have extended the popular comedian a vote of thanks.

Arthur Barker, of this city, has named 17 Little's The World's End, now playing in the United States. Emma Dunn, the sublimity, who made such a hit on 6 E. Lothrop's circuit last season, is at her home in New York. She is slowly recovering from a severe illness, but her physician has forbidden her to resume work for three or four months.

John Barry is in town ahead of the Kimball Opera Co. F. S. Robinson is here also in the interests of The Two Orphans.

Business Manager Mawry, of the Altair Dramatic Club, tells me plays will be presented by members of the club the first Friday evening of each month during the coming season, and that the club never was in better shape than at present.

William Liversay has been appointed director of the National Band, in place of the late Thomas W. Bradley. Howard C. Remy.

MAINE.

The Masonic will be dark until 18, when Pauline Hall opens in Dorcas. Thomas G. Seabrooke in Tabasco 22 one night only.

The regular season at Macaulay's commenced 15 with A Texas Street. The opening house was a large one, and the new candidates for public favor in the parts of Maverick Brand and Bossy, George Woodward and Bettina Gerard, were warmly received as were the other members of an excellent co. The Amazons 20 followed by The Girl I Left Behind Me.

The Liberator's Concerts at the Auditorium 26, Augustin Daly's co. Nov. 1-3.

Uncle Dudley at the Masonic pleased good-sized audiences 11-13. The co. is a good one including, among other old-time favorites, Russell Russell and Lena Merrill.

The Wilbur Opera co. commenced a two weeks' engagement at the Avenue 11 to the usual large business. Lulu, Conly, Drew, Clark are among the familiar main members. Elsie Mottram is the prima donna, while Belle Hamilton still displays her shapely figure. Living pictures, upon a pretentious scale, are presented.

At the Grand Opera House Edwin E. Mayo, supported by his wife and a strong co., is playing The Still Alarm, one of the best plays of its kind. Mr. Mayo makes a dashing Jack Merly, and Lottie Hode does well in the part of Cad. The business at the Grand is really remarkable, opening large and continuing steadily on. The Still Alarm remains until 29, and will be followed by Charles I. Dyer in A Man in Iron.

The attraction at the New Buckingham week of 15-20 is A Jay Circus. Mollie Delmore, Sherman and Morrissey, and other clever people contribute to the make-up of a pleasing entertainment. City Sports 22-27.

Maddin, Jr., and the Dandy Winner appear at the Auditorium soon after the Daily engagement.

Walter Woodford, of the Grand, is making many friends through his efficient work in the box-office.

Elaine Edson who is known here, her home as Georgia Davis, is a principal member of The Amazons co., which will appear 18 at Macaulay's. She at one

time occupied a position in a local store, and was much observed because of her beauty. She aspired to become a performer of tragic roles, but seems to have found her proper sphere in high-class comedy. CHARLES D. CLARK.

BALTIMORE.

Pete Bailey opened in The Country Sport at Ford's Grand Opera House 15 to big business. The star in his inimitable way is a very successful laugh-maker, and kept the audience on very pleasant terms throughout the performance. His support included May Irwin, Ada Lewis, Maud Harris, Andrew Mack, John G. Sparks, and Harry M. Morse. A Trip to Chinatown 22-27.

Struck Oil, one of the old whodunnit comedy-dramas, which were so much enjoyed some years ago, was presented at Harris Academy of Music before a large audience 17. Al. H. Wilson is very strong as John Stoddard, the German shoemaker, and Jane Stuart is delightful as Lizzie, his daughter. The other members of the cast are Emma M. Stevens, William Herbert, George M. Bruman, Fred M. Lee, Milton Lipman, Walter A. Snow, R. J. Mace, Charles Watson, and Clifford S. Mace. Sunday's Trocadero Vaudeville 22-27.

Robert Mantel began his annual engagement 15 at Alhambra's Lyceum Theatre, appearing in Monarchs. Mr. Mantel's excellent co. includes E. A. Eberle, Charlotte Roberts, Eleanor Barron, and Mary Timberman.

At the Holiday Street Theatre, Louis Aldrich appeared in My Partner, the earliest, and probably the greatest, of Bartley Campbell's successes. Mr. Aldrich is as strong and vigorous in the part as when he played it years ago. He is ably supported by Wright Livingston, Theodore Hamilton, May Rosemer, Flora Kingsley, Ida Kravner, and others. The Chinaman is played by an old favorite, Frank Kendrick, and those who saw Mr. Kendrick's work with Julia Marlowe for the past several seasons, must certainly come to the conclusion that he is a remarkably versatile and clever actor. Paul Kanzer 22-27.

Robert and Fields were warmly greeted at Kernan's Monumental Theatre, co. good. Hill's New York Vaudeville Stars 22-27.

Jane Stuart is visiting friends in the city, and is the recipient of much social attention. She has made a decided hit as the charming young German girl in Struck Oil. Her natural refinement blends beautifully with her assumed rusticity, and she lends to the awkwardness of the shoemaker's daughter a certain grace that makes it very attractive. HAROLD RUTLEDGE.

NEW ORLEANS.

Thomas W. Keene played a successful engagement at the Grand Opera House in a repertoire of legitimate plays 15-20. Hermann 21. Earl A. Haswin in The Silver King 22-27.

The county fair, with the realistic horse race, did well at the Academy of Music. Von Yonson 21. Blue Jeans 26. Edie Ellder 1.

Annie Boyd as The Country Squire was the attraction at the St. Charles Theatre. Spider and Fly 21. The Dazzler 26. The Tornado 26.

Monarchs and other French opera singers sailed from Liverpool on 13 for New York. The season here opens on Nov. 2 with Massenet's Werther.

Several members of The Operator co. are still stranded in this city, presumably unable to get away.

John Ringling, of the Ringling Circus, now in Texas, has been prospecting in New Orleans for several days. Charles F. Schuchman, an acquaintance of the Schuchman's Circus, is again in the city, negotiating with lot owners to bring the big Sells show here.

Nick D. Roberts, formerly manager of a Humpty Dumpty troupe, but lately with Buffalo Bill, is in the city.

George F. Chapman, manager for Annie Boyd and Ed. Bloom at Hermann, are in the city.

Frank Leidenheim, a New Orleans boy—Frank Leidenheim—who left here about ten years ago with the Frank Ranges Silver King co.

Juliette Downs, who is playing here with Thomas Keene, is a Texas girl and the daughter of a prominent railroad man of that state. She is a handsome young woman, and her clever voice on the stage, gives great promise of future success.

George Healey, of this city, has accepted a position with Trahan Brothers' Comedy co. of New York and has gone on a tour through Louisiana, Texas and Arkansas.

Peter How, treasurer of A Black Sheep co., has had a lively time searching for a comedian in the parish of St. James.

Owen Ferree, ahead of Von Yonson, is in the city. LAMAR C. QUINTERO.

JERSEY CITY.

The Span of Life did a good business at the Academy of Music 15-20. Archibald Cooper made a hit as the villain. Martha Rudolph is the leading lady. Span of Life 22-27. Wang 29 Nov. 3.

Business at the Bon Ton Theatre fluctuates a little, with a tendency to be good. A fine bill was offered 15-20 by the Reed Family. Prof. James H. Burton's trick dogs, John and Nellie McCarthy, the Highways, Mame Conway, James and May Egan, James A. Jones, Margie Mason and Tom Lord, Mike Tracey, Kenneth and Matthews, Essie Graham, Lottie Raymond and Dave Genaro.

The social session of Jersey City Lodge of Elks announced for 22 has been postponed to 29.

During William Calder's absence in Europe E. E. Zander, of this city, has been acting as the dual capacities of general manager and business manager.

Prof. Henry Wagner and the Academy of Music orchestra gave a classic concert on the Heights 14 to large patronage.

The Jersey City Ramo Club and Master Walter Leon appeared at the Tabernacle 15 to a large audience.

The alibi and the outside for members of the profession who visit this city. WALTER C. SMITH.

DEVER.

At the Lyceum the stock co. presented Moths week of 15-20 in place of London Assurance. In Moths Miss Kenmark took the part of Vera, and sustained it in her usual capable way. The cast was excellent. Business at this co. house is very good, though it fell off some last week owing to strong counter attraction.

At the Labor Co. and Mrs. Kendal had a very profitable engagement ending 19, at prices that were higher than they should have been. Two dollars is too much considering the fact that their stars didn't get in St. Louis, which isn't so far East of here. However, if the public will pay it I suppose it's all right. The Kendals opened their engagement with the much discussed play, The Second Mrs. Tanqueray. The house was crowded, and was evidently pleased, though it wasn't very demonstrative toward Mrs. Kendal, who showed the artist that she is, as Paula. There are dozens of American actors who could play Tanqueray better than Mrs. Kendal. All of the plays they presented were handsomely staged, the performances were artistic, and when they come West again they will probably stop in Denver for a full week, as the box-office receipts justify it. Milton Boyle's friends note.

At the Curtis Street 11-17, Manager Moore has straightened matters with the Trades Assembly, and that organization is now favorably inclined toward the house. It even has a benefit 19 with Silver Wedding as the attraction. This co. drew good houses with that funny farce.

The Labor Amusement Co. has assigned for the benefit of its creditors. The business will be conducted by the assignees of whom the present manager is one.

W. P. PRADON.

ATLANTA.

Von Yonson at the Grand 10, 11 and matinee drew fair-sized audiences. The direct work of Guy Heagy combined with his drill humor elicited frequent applause. Sadie Corbitt in her imitation of Carmenita made a decided hit.

Nellie McHenry returned 12 for three performances.

and gave us a keen appetite for a genuine circus. The co. did fairly well pecuniarily.

Sam P. Jones lectured on "Marriage and Money" before a good-sized audience at the Marietta Street Theatre 10.

Walter S. Baldwin with his Baldwin-Melville co. opened at the Marietta 15 for a week; notwithstanding the storm show in opposition the opening night the theatre was packed.

Barnum and Bailey's Circus drew the largest crowds ever gathered under a circus tent here 15, with matinee. It is safe to say that 2,000 people were turned away at each performance.

George R. Wendling drew a fair-sized audience at the Edgewood Avenue Theatre 16.

While T. H. Bowles, the present proprietor of the Edgewood Avenue Theatre was in town, performing his deal with the American Theatrical Exchange, he gave a dinner in honor of his manager, Herbert Mathews. Among the guests were many men connected with theatrical affairs in Atlanta. Before the party dispersed, Mr. Bowles presented Mr. Mathews with a handsome watch of Roman gold.

AL. FOWLER.

CHARLOTTE.

It is estimated that 17,000 people saw the two performances of the Barnum-Bailey Circus here 11. As this represents about \$12,000 withdrawn from circulation it is more than probable that theatrical co. will feel the effects of the money drain for a week or two to come.

William and Della Nobles in their new play For Revenge Only, received fair patronage 19 and matinee.

Mrs. Nobles is prettier than ever.

Gus Heagy made his first appearance here 13 as Von Yonson. As usual on Saturday nights, business was light.

C. A. Haswin in a revival of The Silver King entertained a full house 15. Jane 17, 18, Lillian Lewis 19, 20. The Dazzler 22.

Thomas G. Seabrooke is booked for 29.

Manager Greenwall's coup de theatre is still the topic of conversation in amusement circles. It is now said that the coup will result in the building of opposition theatres both here and in Savannah.

The Excelsior Club, composed of local talent, under the direction of Prof. Geoffrey Plummer, will give on 23 the first of three concerts this season. The club will be assisted by the Wilcox Concert co. of New York. R. M. SOLOMONS.

MINNEAPOLIS.

At the Grand Opera House Willie Collier presented his new play, A Black Sheep, to a large and pleased audience 15. Mr. Collier is a great favorite here, and never fails to make a good impression in any part he may assume. His Benjamin Bennett was no exception, or his support, Belle Bucklin, Helen Reimer, James R. Smith, Master Edw. Clark and Mollie Earl deserve special mention. Alexander Salvini 22-27.

At the Boston Opera House, The Ship of State opened 14 to very good business. The production abounds in fine scenery and patriotic sentiment. Edith Ellis made a decided hit as Mittens. W. J. Butler was happily cast as Tippecanoe Tim and Frank E. Baker appeared to advantage as Robert Judd. A Run on the Bank 21-27.

On the Swaine River, was produced at the People's Theatre 11 to a fair-sized audience. Bertha Maynard assumed the role of Jennie Peyton and proved herself an actress of considerable ability. Mr. Ober deserves special praise for his interpretation of the miserly villain. The others were satisfactory in their respective roles. The World 21-27. F. C. CAMPBELL.

KANSAS CITY.

Julia Marlowe Taber played her annual engagement at the Coates 15-20, and as usual appeared to very large and most delighted audiences. Her engagement opened with Romeo and Juliet. School for Scandal, The Belle's Stratagem, Chatterton, Love's Labour's Lost, Much Ado About Nothing were presented during the engagement.

The Hustler amused large audiences at the Grand 14-21.

H. H. H. was presented at the North Street Opera House 14-21 before good-sized audiences. The Star Gazer 21-27. Madison and Powers' Minstrels 25-27.

Under the gaslight was well presented by the stock co. at the Galls 14-21, and numerous specialties interspersed made a very good entertainment for the popular prices charged. Business fair.

Julia Marlowe has in preparation a one-act version of Browning's "Colombe's Birthday."

The Auditorium is advertised to be sold Nov. 20 to satisfy a \$100,000 first mortgage bond.

FRANK S. WILSON.

ST. PAUL.

At the Metropolitan Opera House Alexander Salvini, supported by William Rothman and a strong co., presented The Three Guardsmen. Ray Blas, Don Cesar de Bazan, Edmond Fritz, and Ruse Chivalry 15-20. Salvini is capital in his personations of youthful, romantic and dashing characters. Large and brilliant audiences attended. Willie Collier in A Black Number 21. Henderson's American Extravaganza co. 22-27.

At the Grand Opera House, Ward and Vokes and their clever co. presented A Run on the Bank 14-20 to full houses.

Ben Johnson, of Slavin's co., is a St. Paul boy, and was formerly a member of the People's Theatre stock co. His many friends are pleased to note the rapid progress he is making.

Monday night was a gala night at the Metropolitan. A. H. Page was the host of a party in which were included Lord and Lady Brancaster, Lord Ranney, co. and Mrs. W. R. M. Murrain, J. J. Hill and Mrs. Hill, Gen. Wesley Merritt, Mrs. A. K. Burton and Mrs. T. L. L.

GEORGE H. COLLEMAN.

INDIANAPOLIS.

Pine's comedy, The Amazons, opened at the Grand Opera House 15 to a delighted audience. The co. includes such artists as Johnstone Bennett, Maud Odell, Louise Rial, Lorimer Stoddard, Beaumont Smith, W. S. Holmes, and others. A Texas Star 15-20.

Duffy's Blunders, presented by Barney Ferguson and his comedy co., at English's Opera House 15-17, is a fitting vehicle to introduce the various specialties, songs and songs. Most places were filled.

Mrs. Potter and Mr. Belton in Dumas' In Society 18.

Write for Wife opened at the Park Theatre to a crowded house 15. James B. Mackie in The Side Show 15-20.

Harry Morris, the burlesque German comedian, and his co. opened a week's engagement at the Empire Theatre 15 to good business. Rose Hill English Polly co. 22-27.

GEORGE A. REIDER.

ONAH.

The engagement of Julia Marlowe 11-13 made the usual dramatic stir in social circles, and her admirers filled the house at the different performances. The school for scandal was the opening bill, but Mrs. Marlowe is scarcely adapted to the part of Lady Teazle. Her versatile powers were shown the second night when she charmed the audience as Letitia in The Love's Chase, and then sent them home with a good deal of the melodrama, as the result of her portrayal of the despair of poor Chatterton. The Love Chase and Much Ado About Nothing were well sized audiences. City 14-16, one of Gus Heagy's latest cyclones, is doing a good business.

At the Fifteenth Street Theatre Garrity went to average houses 11-13. A Cracker Jack 14-17 proved quite a drawing card. J. R. RINGWALL.

SAN ANTONIO.

At the Grand Opera House, Emily Rial, supported by a very good co., appeared 11 in Mr. Barnes of New York, playing to good business. The Colonel to fur business 11. Oscar Simon this year appears as Alfred Hummel in The Colonel instead of young Gringlethorpe. With one exception his co. is a very good one. Hermann opens 14 at the Grand. Charles Dickson in Inez, and A Jolly Good Fellow follows on 16, 17.

Harry Dolin is ahead of Dickson, and spent one day last week in San Antonio. The report given your correspondent that The Colonel had cancelled was an error, and originated through malicious gossip.

WILLARD L. SIMMONS.

GALVESTON.

The Colonel came to the Tremont Grand for a run of matinee and evening audiences. After a slight delay, the city and others of that ilk, Mr. Barnes of New York opened 13. The change was welcome, as was amply evidenced by the large houses attracted and the appreciation manifested.

Fields' Minstrels, Charles Dickson, Danger Signal and Hermann are underlined.

C. N. RICHES.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—McDONALD Theatre (G. F. McDonald, manager): Archie Boyd in The Country Squire to good-sized audiences at matinee and evening 11. Leavitt, Spider and Fly 17. M. House, fine entertainment. S. E. Hirschler and brother, managers; The Country Fair 12; large audience. A Black Sheep, return engagement, 17.—ITEM: Manager S. E. Hirschler, of the Montgomery Theatre, returned from New York 3, having booked some strong attractions for this Fall.

HUNTSVILLE.—Opera House (W. W. Newman, manager): Thomas W. Keene in Richelieu, large and appreciative audience. Spider and Fly 12; large audience.

MOBILE.—Theatre (J. Tannhauser, manager): Archie Boyd in The Country Squire 12; fair-sized house. The Girl I Left Behind Me 8, 9; large houses.

MOBILE.—John's Opera House (W. E. Wallace, manager): Mabel Paige 8-14; well-filled houses. Calhoun's Minstrels Nov. 3.

ANNISTON.—Noble Street Theatre (H. P. Dunn, manager): Maude Atkinson and a good co. 11-13 with Saturday matinee; to underserved poor business owing to the co. not being advertised as well as it should have been, together with the dull times this section is contending with at the present.

MOBILE.—Academy of Music (Brady and Mallet, managers): The Dazzler delighted the largest audience of the season 15. Milton Nobles 22.

BIRMINGHAM.—O'Brien's Opera House (Frank P. O'Brien, manager): The Country Squire 10; matinee and night, to big houses. The Country Fair 11; small house. The Dazzler 16; Edie Ellder 17, 18; Milton Nobles 20.

ARKANSAS.

NOT SPRINGS.—Opera House (J. W. Van Vleet, manager): Thomas W. Keene in Richard III. 8, receipts \$500. Hermann 9; good house; fine entertainment. Maud Hermann's dances were very beautiful. The Tornado 13; excellent performance and deserved better patronage. Barlow and Powers' Minstrels 18.

FORT SMITH.—Grand Opera House (S. C. Hunt, manager): The Tornado opened the season to large business 11.—ITEM: As the Government has recently disbursed \$500,000 to our next-door neighbors, the Choctaws, theatrical business promises to be profitable here this season.

LITTLE ROCK.—Capital Theatre (Walker and Rigby, lessees; George E. Nichols, manager): Hermann's crowded house. Thomas W. Keene 9, 10, opening night, Hamlet; matinee, Romeo and Juliet, and following night, Richard III; good business.

CALIFORNIA.

SAN JOSE.—Alhambra (C. P. Hall, manager): In Old Kentucky 8, 9; packed houses. Charles 5; Aunt 12; James Ward 22-27; Stewart's Comic Players 23-3; Higgins-Waldron Nov. 3-10.

OAKLAND.—Macintosh Theatre (Charles E. Cook, manager): In Old Kentucky 10-13; fine business. Dan Tully in The Millionaire underlined.—ITEM: The Theatre (A. W. Benson, manager): Beatrice Lieb in Titania 8-14; good houses; play well staged. Mrs. Lieb was poorly supported.

SACRAMENTO.—New Metropolitan Theatre (E. J. Chinn, manager): Milton Boyle's co. in Friends 3; crowded house.—ITEM: The Star (E. J. Chinn, manager): Kate's Opera co. closed their engagement 7, the poor attendance not warranting the experiment of running operas through the entire Winter season. This is to be regretted as the co. was a fairly good one, and at the popular prices, 25 and 30 cents, should have received good patronage. Charles 5; Aunt 13.

LOS ANGELES.—Grand Opera House (E. W. Benson, manager): Lar and Larlet in fair-sized audiences week ending 13. Monte Cristo 15.—Low. No. 10. Theatre (H. C. Wyatt, manager): In Old Kentucky 15-20.—BIRKBECK Theatre (Fred. A. Cooper, manager): Camilla the Roman Queen was presented to good houses week ending 13. Goodman Blind 15.—IMPERIAL Theatre (Gottlieb Lehman and Elling-haus, managers): Good business was the rule during the week with a strong variety bill as the attraction, as follows: Mrs. Benson, wife of the manager of the Grand Opera House, has gone East on a business trip in connection with the house—Will Conant has been de-throned as the handsomest treasurer since Manager Benson's attractive daughter has been appointed guardian of the ticket office at the Grand.

COLORADO.

DENVER.—Grand Opera House (S. N. Nye, manager): Robert Downing in The Gladiator delighted a large and fashionable audience 6.—COLUMBIA Theatre (F. D. Grumard, manager): Thence, under the management of Miss Anna Davis and Mr. W. H. Gregory, was presented by local talent 11.

CONNECTICUT.

NEW HAVEN.—Hudson Theatre (G. B. Bunnell, manager): The Bostonians had one of the most successful engagements they ever enjoyed in this city 10, 11 from both an artistic and a pecuniary standpoint. Camille D'Arville in Madeline of the Magic Kiss drew a large audience 14. Corinne and the Kimball Opera co. in Hendrick Hudson opened to a large house 15. Dockstad's Minstrels 17; Prodigal Daughter 18-19. Sadie Martinot-Max Fignon 20.—GRAND OPERA HOUSE (G. B. Bunnell, manager): 600

Roberts in "The Henrietta," at advanced prices. Opera House (J. W. Rinehart, manager): Mollie Kinnelback, though billed for three performances, was allowed to give only one. Slavery Days 13, 16, big houses.

MIDDLETOWN.—The Middlesex (Middlesex Mutual Assurance Co. owners and managers): Edward Harrigan and his excellent co. 13, in Reilly and the 100 in the largest audience of the season. H. L. Flansburg, the elevatorist of this city, has entered the Empire School of Acting.

NEW LONDON.—Lacrim Theatre (A. T. Hale, manager): Edward Harrigan in Reilly and the 100 13, big business. Dockstad's Minstrels 16, top-heavy house.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (George V. Burbridge, manager): Gus Henge in Von Vonson 15, fair business. Carl A. Haswin in The Silver King 17.

GEORGIA.

GRUNSWICK.—L'ARTISTE OPERA HOUSE (E. A. Dunn, manager): Gus Henge in Von Vonson 14, crowded house. Lillian Lewis in Cleopatra 31. Item: W. T. Glover, in advance of Wilcox Grand Concert, and co-manager of the local opera, James, was mingling with his host of friends here.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Nellie McHenry matinee and night 9, excellent performance; Von Vonson 12, big business; good co. Effie Ellsler 23; Lillian Lewis 24.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): The Spider and Fly 8, good house.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Nellie McHenry in A Night at the Circus 11, Charles A. Haswin in Silver King 16, 17, both attractions to good houses. The Dazzler 23; Sam T. Jack 25; Effie Ellsler 28, 29; Lillian Lewis 29, 30, Isle of Champagne 31.

MAINE.—GRAND OPERA HOUSE (Abe Harris, manager): Barlow Brothers' Minstrels 11, fair business. Maude Atkinson 24, 25.

AMERICA.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Barlow Brothers' Minstrels 10, delighted audience. The Silver King 18.

ILLINOIS.

PERMIA.—GRAND OPERA HOUSE (Chamberlin, Bahrt and Co., managers): The Tornado 9, 10, good houses. Mrs. Potter and Karl Bellevue gave two performances and matinee 12, 13 to packed houses. Item: W. H. Murdoch, of the Tornado co., an old Florida favorite, was the guest of your correspondent while in the city. He reports business excellent, and the co. in good spirits. The Women's Club gave a five o'clock tea on 12 in honor of Mrs. Potter and Karl Bellevue. A number of our society leaders attended. Mrs. Potter recited "Pride of Butters B." and Mr. Bellevue gave Thackeray's poem, "My Cane Bottomed Chair." Manager Chamberlin arrived 12. He reports good business and booking through the Illinois and Iowa circuit. George Munson, in advance of a Derby Winner, reports good business. Josephine Morse, with that co., has made a hit as Alice Noble.

EAST ST. LOUIS.—McCLAND OPERA HOUSE (J. W. Reed, manager): 4-11-11, 12, good audience. Conroy and Fox in Hot Tamales 18, large and well pleased audience. James J. Corbett 19, Devil's Auction 21. Item: Arlie Latham made a hit as the tough policeman in Hot Tamales.

ST. LOUIS.—OPERA HOUSE (C. C. Jones, manager): Mrs. Potter and Karl Bellevue, pleased a good house in Society 9. H. H. Ragan lectured to small houses 12, 13.

SPRINGFIELD.—ANDERSON'S OPERA HOUSE (Woodward and Company, managers): A Clean Sweep 12, large and pleased audience. Little Trixie, Police Inspector, and Jane are underlined.

ST. LOUIS.—PINE OPERA HOUSE (J. E. Williams, manager): Mrs. James Brown Potter and Karl Bellevue in Charlotte Corday 18, strong performance; good business.

ST. LOUIS.—DOLE'S OPERA HOUSE (Charles Hogue, manager): St. Perkins 8, good business; interior performance. Charity Ball and Walker Whiteside underlined.

ST. LOUIS.—EVANS' GRAND OPERA HOUSE (Fred Schaeffer, manager): In Old Kentucky 13, S. R. O. A Trip to Chisholm 17.

ST. LOUIS.—ACADEMY OF MUSIC (Garland Gaden, manager): Squire Haskins 9, big business. A Clean Sweep pleased everybody 16.

ST. LOUIS.—NEW GRAND (C. E. Perry, manager): Calhoun Opera co. in The Black Hussar 9, large audience. Living Pictures were presented between the acts, and were well received. Joe Ott in The Star Gazer 11, light house. Blue Jeans 12, splendid business. Bobby Gordon in Sport, M. Allister 13, light house. Item: Bruce Ansberry (Wallace Bruce), of the Blue Jeans co., is an old Bloomington, and his many friends here gave him a warm reception.

ST. LOUIS.—NEW AUDITORIUM (F. E. Berquist, manager): Hot Tamales 15, good entertainment. The Derby Winner 17, Walker Whiteside 18, Paige's Phantoms 22, 23, Devil's Auction 29, Rose Coghlan 30, Home Theatricals Nov. 1, 2, Murray and Mack 3, Cross Roads of Life 7, Trip to Chisholm 10, Danger Signal 14, James J. Corbett 15, Opera House (F. E. Berquist, manager): Squire Haskins 15, fair business. A Clean Sweep 16.

ST. LOUIS.—EMPIRE THEATRE (H. Charles, manager): Calhoun Opera co. 11, Blue Jeans 12, both to large and pleased audiences. Land of the Midnight Sun 10, in Old Kentucky 20.

ST. LOUIS.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Joe Ott in The Star Gazer 12, fair house; deserved better. Anna Eva Fay, spiritualist, 13, good house. A Clean Sweep 12, The Brownies (local) 13.

ST. LOUIS.—OPERA HOUSE (St. Perkins 9, good business. May Vokes' repertoire co. 15, 16, Charity Ball 22.

ST. LOUIS.—CHATTERBOX OPERA HOUSE (R. I. Chatterbox, manager): The Star Gazer 10, small audience; unfavorable weather. The Tornado pleased a large audience 12. Russell's Comedians in About Town 13, fair-sized audience. Item: Frances Cory, of Chicago, joined the Russell's Comedians here. Miss Cory has a remarkably strong voice. Manager Chatterbox still continues to build billboards, and it is said so firm in the State can so thoroughly and quickly build a show as he. The orchestra at Chatterbox's, under the leadership of Prof. Lehman, is doing some first-class work.

ST. LOUIS.—WALKER OPERA HOUSE (J. W. Mulliken, manager): The Calhoun Opera co. 8, S. R. O. May Smith Robinson 25.

ST. LOUIS.—GRAND OPERA HOUSE (A. W. Heintz, manager): Blue Jeans 11, good house.

ST. LOUIS.—OPERA HOUSE (William H. Bulshier, manager): In Old Kentucky 18, S. R. O. Rush City 20, Oh, What a Night! 22, Ship of State 25, Wild Duck 26, Tennessee's Partner 31.

ST. LOUIS.—TEMPLE THEATRE (William M. Savage, manager): Reilly and Woods in their burlesque, Shades of Fate, delighted a large audience 9. The Tornado 14, fair business. The Charity Ball 16, advance sale indicates a big house. The Devil's Auction 22, Pauline Hall 27.

ST. LOUIS.—RENNICK OPERA HOUSE (John B. Arthur, manager): Jane Combs in Romeo and Juliet 19, fair business.

ST. LOUIS.—GRAND OPERA HOUSE (F. W. Himes, manager): Ward and Vokes in A Run on the Bank 7, fair business. Joseph Ott in The Star Gazer 9, good business and delighted audience. Calhoun Opera co. in The Black Hussar 10, good house. Russell's Comedians in A Review 12, large house. Cleveland's Minstrels 15, Potter-Bellows co. in Society 16, in Old Kentucky 18.

INDIANA.

MADISON.—GRAND OPERA HOUSE (F. E. De Lode, manager): Jane Combs 7, and Alva Maynard in Edgewood Folks 10, excellent houses. Police Patrol 15, Harry Dull's Comedians week of 22-23, popular prices. Lady Windermere's Fan 29. Item: Dan Sable, an old favorite here, appeared with Jane Combs co., and received an ovation. Charles Gebel, bandmaster of John Robinson's Circus, is at home and will have charge of the Opera House orchestra this season.

MADISON.—SWEETZER OPERA HOUSE (W. A. Livermore, manager): The Stowaway pleased a good house 10. Wife for Wife 18, presented by a good co., drew a good-sized audience. Charles A. Loder in Oh, What a Night! 19, large patronage. N. S. Wood 18.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): The Charity Ball delighted a large audience 12. St. Perkins 13, top-heavy house. Walter Opera co. in Athens 15, good house.

NEW CASTLE.—ALCAZAR (J. F. Thompson, manager): The Stowaway 9, fair business. The World 12, poor business. Police Patrol 14.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Alva Heywood pleased a fair house 11, Wales' Comic Opera co. 18.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McQuinn, manager): Blue Jeans 10, fair house. Silver King amused a large audience 15, Julia Marlowe 23, Sunset 24.

LOANSBORO.—DOLAN'S OPERA HOUSE (S. B. Paterson, manager): Blue Jeans delighted a large audience 9. The Stowaway 11, fair house. Wales' Opera co. 16, large advance sale. St. Perkins 17, Barney Ferguson 19, The Dazzler 24.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): 4-11-11, 6, good business. A Jay Circus co., which was booked for 9, failed to appear. The cancellation, it is said, was the result of coercion on the part of the manager of a Louisville theatre, who insisted that the manager of this co. should either cancel his date here or lose the following week at his house.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): May Smith Robinson in Little Trixie 10, large and well pleased audience. St. Perkins 16.

COLUMBIA CITY.—TUTTLE'S OPERA HOUSE (J. E. Fagan, manager): Pete Peterson 10, small house.

WASHINGTON.—OPERA HOUSE (Hortall Brothers, managers): Alva Heywood in Edgewood Folks 10, Frederick Remond 25-27, McCabe's Minstrels, booked for 30, cancelled.

FORT WAYNE.—MASONIC TEMPLE (Studer and Smith, managers): The Stowaway 12, 13, fair houses.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): Police Patrol 16, good house. The Tornado 27.

GRACE.—McGREGOR OPERA HOUSE (W. A. Miller, manager): The Charity Ball 11, crowded house.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Uncle Hiram failed to please a fair house 10. Sam T. Jack's Crochets drew a large house 15.

ELWOOD.—CAMPBELL'S THEATRE (C. H. Caldwell, manager): The Charity Ball pleased a packed house 9. Oh, What a Night! satisfied a good-sized audience 13. The Dazzler 18, Police Patrol 20, N. S. Wood 25, Across the Potomac 27. Item: This new theatre was opened with Frohman's Charity Ball as the bill to the capacity of the house. The structure is three stories high, with the theatre on the ground floor, and equipped with all the modern improvements, lighted by natural gas and electricity, and heated by gas throughout. It is furnished with new scenery, stage fittings, comfortable and elegant dressing-rooms, making it one of the most comfortable and complete theatres in Eastern Indiana or Western Ohio. Much credit is due the proprietor, C. H. Caldwell, for his enterprise. The house was packed on the opening night, and the high standard of drama that will be maintained. There is a drawing population of 2,500.

ELWOOD.—PHILLIPS' OPERA HOUSE (J. H. Phillips, manager): The Dazzler 10, large business. St. Perkins 20. GRAND OPERA HOUSE (Frank McHenry, manager): Little's World 16, fair business. Our Plot 23.

EVANSVILLE.—GRAND (King Cobbs, manager): The Charity Ball 11, good house. Times J. Corbett 11, The Girl I Left Behind Me 20. People's (T. J. Groves, manager): A Jay Circus dress fairly well 13-14.

EVANSVILLE.—OPERA HOUSE (W. C. Miller, manager): May Smith Robinson 11, large audience.

INDIAN TERRITORY.

OKMULGE.—ANDERSON'S OPERA HOUSE: Minnara's Minstrels 19, large and pleased audience.

IOVA.

QUINCY.—DOHANY THEATRE (John Dohany, manager): A fair-sized audience was pleased with Garryowen 10. A Cracker Jack 13, fair business. A Cold Day and Chip of the Old Block co. 17.

QUINCY.—GREENE'S OPERA HOUSE (F. A. Simmons, manager): Walker Whiteside appeared in Hamlet 16 to a large and refined audience, and made many friends here. In the afternoon, by special request of the four leading ladies' literary clubs of this city, Mr. Whiteside, courteously read and recited at the V. M. C. A. Auditorium to the members of the clubs and their friends.

QUINCY.—OPERA HOUSE (Patty Clark, manager): Wilson Theatre co. 15-20 in repertoire.

QUINCY.—GRAND OPERA HOUSE (J. Frank Jersey, manager): A Cracker Jack 11, fair business. June 12, good business.

QUINCY.—GRAND OPERA HOUSE (William Foster, manager): Gloria 9, good performance; fair business. The Police Inspector 12, 13, good business. A Cracker Jack 14, 15, Robinson's Opera House (William Foster, manager): Ruth City 17, Calhoun Opera co. 21, 22, The Hustler 26, Cleveland's Minstrels 27. Item: Frank J. Barker closed with the Gloria co. 9, and is resting in the city for a few days.

QUINCY.—OPERA HOUSE (J. H. Pratt, manager): A Cracker Jack 12, good business. Prof. Eric's Canine Parades 13, fair business. A Talon Candle 17, Jack Foster's co. 22, 23, June Nov. 2.

QUINCY.—OPERA HOUSE (D. E. Hughes, manager): A Clean Sweep 10, Gloria 11, both to good houses. June 16, The Police Inspector 20.

QUINCY.—COLUMBIA OPERA HOUSE (W. G. Monroe, manager): Lew. Paige Players 8-12, good business. Wilson Theatre co. 15-17, Frohman's June co. 25, Calhoun Opera co. 27.

QUINCY.—PRINCE OPERA HOUSE (E. L. Webster, manager): Police Inspector 4, June 6, 7, all to good houses. Julia Marlowe-Labor and an excellent co. in School for Scandal, Love Chase, The Belle's Stratagem, and Chatterbox. S. R. O. at each performance. Rush City 11, 12, large business. Chip of the Old Block and A Cold Day co. 13, fair business. COMET THEATRE (Lewis Brooks and Scott, proprietors): The entertainment at this house week ending 13 was an excellent one, and packed the theatre at each performance. Joe Ott 21, The Hustler 26, Willie Collier 29, A Trip to Chisholm 30.

QUINCY.—GERMANIA OPERA HOUSE (C. Albertson, manager): Hiram Wolford, Sheridan co. in repertoire to good business 12.

QUINCY.—GRAND OPERA HOUSE (C. J. Weaver, manager): Walker Whiteside delighted a large audience 12, Davis' U. F. C. co. 18. Item: The Deserach Club is preparing for its annual benefit, which occurs at the Grand Opera House soon. Walker Whiteside drew a 500 house and Manager Winterburn will make added to the fact and have a diagram of the house framed and hung in his office in Chicago.

QUINCY.—MASONIC OPERA HOUSE (H. L. Briggs, manager): June 18, fair business.

QUINCY.—EMERALD GRAND (C. H. Schibler, manager): A Cracker Jack 9, fair house. Calhoun Opera co. pleased a good house 13. June 17, Police Inspector 16, in Old Kentucky and Vale's Devil's Auction underlined.

QUINCY.—GRAND OPERA HOUSE (Chamberlin, Bahrt and Co., managers): Derby Winner 10, crowded house. Calhoun Opera co. 16, Walker Whiteside 20.

QUINCY.—GRAND OPERA HOUSE (William T. Bosh, manager): That Girl 26, Fennegan's Ball 28, Gentry Theatre (Mildred Rowland, manager): Variety performance to fair business.

QUINCY.—OPERA HOUSE (Rae Speers, manager): Walker Whiteside in Hamlet 15, large and enthusiastic audience.

QUINCY.—FESTIVAL OPERA HOUSE (G. F. Rankin, manager): Henry Waterson 15, large and well pleased audience.

KANSAS.

ST. SCOTT.—DANIELSON OPERA HOUSE (Harry C. Erich, manager): Robert Gaylor in Sport McAllister 10, good house. Lady Windermere's Fan 11, fair house. The Devil's Auction 19, The Operator 20, County Fair 31.

WILLINGTON.—WOOD'S OPERA HOUSE (H. P. Hall, manager): The season was opened by Eunice Goodrich co. 8, good house. The Plunger 13, fair business. Mahara's Minstrels 16, Charley's Aunt 27, Kemp-ton Comedy co. 31.

GRAND REND.—GRAND OPERA HOUSE (Captain Lewis, manager): The Silver Wedding 12, poor business.

ATCHISON.—THEATRE (E. S. Brigham, manager): Charles Vale's Devil's Auction 9, crowded house. C. E. C. matinee and evening performance, 13, good house. Captain John Stearn, owner of the Atchison Theatre, bought 100 tickets for the matinee performance of Uncle

Tom and presented them to the children of the Soldier's Orphan Home of this city.

TOPIKA.—GRAND OPERA HOUSE (O. T. Crawford, manager): Charles H. Vale's Newest Devil's Auction drew the largest house of the season so far 10, satisfying everybody. The Hustler 12, very good business. We all missed John Kernell from the cast, but his successor does very well. TOPIKA THEATRE (C. P. Crawford, manager): Stewart and Halladay's Burlesque co. gave a vaudeville entertainment week of 9-13 to fair business.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. C. Davis, manager): The Derby Winner 14, large audience.

OTTUMWA.—OPERA HOUSE (W. W. Bell, manager): Hennessey Lerovic in Linked by Law 11; Squabbles 12; By Wits Outwitted, matinee, 13; Is Marriage a Farce, evening 13, good business and well-pleased audiences.

OTTUMWA.—GRAND OPERA HOUSE (F. B. Myers, manager): Silver Wedding 10; Eunice Goodrich Entertainment co. 13, both to fair business. Charles H. Vale's New Devil's Auction 16.

OTTUMWA.—WHITELY OPERA HOUSE (H. C. Whitley, manager): The Devil's Auction 12 to a crowded house.

WICHITA.—CRAWFORD'S OPERA HOUSE (George N. Bowen, manager): The Silver Wedding 11, fair performance to good business. Charles H. Vale's Devil's Auction 12, 13, with matinee; good business.

WICHITA.—OPERA HOUSE (Morris R. Cain, manager): Sport Dramatic co. 8-12, very large business.

KENTUCKY.

LEITCHFORD.—OPERA HOUSE (Charles Scott, manager): Down in Dixie 13, Seabrooke Opera co. 20.

SEBASTIAN.—OPERA HOUSE (E. L. Kinneman, manager): Sadie Henson in A Kentucky Girl 8, good house. Jule Walters in Side Tracked 12, big house. Charles L. Davis 18.

SEBASTIAN.—GARD'S OPERA HOUSE (Spaulding Frible, manager): Cleveland's Minstrels 12, good house. New York Athenaeum Stars week of 25-Nov. 3, Cora Van Tassel 7. Item: The New Park Theatre is now ready for the chairs, drapery and lights. It was open for inspection Saturday, and is considered one of the prettiest theatres in the South. It will open Nov. 10 with Rose Coghlan.

SEBASTIAN.—THE ASHLAND (B. F. Ellsberry, manager): Sadie Henson in A Kentucky Girl 8, Side Tracked 15, a fair house. Actors' Holiday 22.

SEBASTIAN.—BOTTER'S OPERA HOUSE (J. M. Robertson, manager): Jule Walters in Side Tracked 8, Con Hollow 10, both to good houses.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Our Uncle Dudley 10, small house. Thomas Q. Seabrooke 19, The Girl I Left Behind Me 26.

PARIS.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): A Jay Circus pleased a fair-sized audience 11. Gentry's Dog Show 15-17, good business. Alva Heywood 20, Gloria 23, Robert Gaylor 26.

PARIS.—MORRIS OPERA HOUSE (Fletcher Terrell, manager): Cleveland's Minstrels 11, S. R. O. The Girl I Left Behind Me 18.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Hermann 10, M. G. Field's Minstrels 11, E. W. Keene in Louis XI 12, and Romeo and Juliet, matinee 13, good business. Danger Signal 15, Barlow, Dobson and Powers 16, Mr. Barnes of New York 20.

SHREVEPORT.—LOTHROP'S THEATRE (Charles Carme Tucker, manager): The Engineer 19, good house. The New South 23. Item: Manager Tucker took the Katherine Rober co. over the Maine circuit last week, and reported a fair business. Elliot C. Mitchell has just received two car loads of the most approved style opera chairs to be used exclusively by patrons of the Mitchell Entertainment course.

SHREVEPORT.—OPERA HOUSE (F. E. Cottrell, manager): The Engineer 19.

SHREVEPORT.—OPERA HOUSE (C. E. Rumon, manager): Aunt Sally 15, fair business. V. T. C. 22, Blue Grass King 26, Engineer Nov. 3, Under the Lion's Paw 23.

SHREVEPORT.—OPERA HOUSE (A. F. Heywood, manager): Aeno and Ford's Joshua Simkins co. 20. Item: Christine Pittman (Lunt), of Hinch's Grand Opera Co., who has been spending her vacation here, returned to New York Saturday to resume her engagements.

SHREVEPORT.—COLUMBIA THEATRE (F. A. Owen, manager): William Gray in Aunt Sally 12, small house. New South 24, Engineer 25.

MASSACHUSETTS.

SPRINGFIELD.—COURT SQUARE THEATRE (W. Lenoir, manager): Canille D'Arville 12, large house. Trolley System 16, small house. Kate Claxton and Madeline Janss in The Two Orphans 17, fine performance. Large house. Sadie Martin in The Passenger 18, light house. Rosedale 29, Seidl's Orchestra 31. PARLO THEATRE (H. R. Tucker, manager): These people appeared 15-27. Fiske and Martin, Fanny Leslie, Charles Diamond, Garvey and Kanyane, the Lamonts, and Eugene Ward, week of 22-29. Annie Schneider, Prof. Hart and Mlle. Bessie, Edgar Ely, Dave Gerard, McGuire and Thornton, and Rice and Prince.

SPRINGFIELD.—THEATRE (J. F. Rock, manager): Lewis Morrison in Faust 10, Edward Harrigan in Cordelia's Aspirations 12, Richard Golden in Old Jed Proddy 13, Stuart Robson in She Stoops to Conquer and The Henrietta 15, Sadie Martin in The Passport 17. Good houses greeted all of those attractions. FRANK STREET OPERA HOUSE (George H. Rathbeller, manager): Watson Sisters 10-15, Austin's Variety comb. 15-17, fair business. Lunt's Grand Opera House (Katherine Rober, manager): The Colonel and I 10-12, A Barrel of Money 15-17, both to good houses.

WATERTOWN.—PARK THEATRE (W. D. Bradstreet, manager): Professor A. E. Carpenter in mesmerism feats 10-13, poor business. Stetson's U. F. C. co. 12, fair house. Lunt's Grand Opera House co. in an old-time musical entertainment 15, small audience. Shore Acres 17, Robin Hood 18, Political Living Pictures (local) 23, Deuman Thompson 23, Thomas E. Shea Nov. 1-3. VAUDEVILLE THEATRE (H. A. Walker, manager): Twilight Comedy co. (local) in 100 Telephone, A Cup of Tea and The Area Belle 16, crowded house. Item: Francis Buttrick, president of the Music Hall corporation (owners of Park Theatre) died 8. Manager Walker of the Vaudeville will put the Twilight Comedy co. on the road.

WATERTOWN.—THEATRE (F. W. Riley, manager): Robin Hood 12, S. R. O. Tim the Tinker 27. Business is booming here.

WATERTOWN.—THEATRE (Dodge and Harrison, managers): Edward Harrigan 10, 11, good business. Lewis Morrison 12, 13, splendid business. Helen Dunaway 12, poor business. Pann Ticket 20, 16, Marie Jansen 20, Hoss and Hoss 23. MUSIC HALL (C. E. Cook, manager): E. P. Sullivan 15-17, fair business. Macao's City Club 18-20, Seabrooke's Dramatic co. 22-27.

WATERTOWN.—WHITNEY'S OPERA HOUSE (George E. Seid, manager): Robin Hood Opera co. in Robin Hood 12, S. R. O. Helen Dunaway 20, George Dixon 22.

WATERTOWN.—WILSON OPERA HOUSE (Thomas Dunley, manager): Pay Train 10, Minnie Seward Dramatic co. 18-20, all to good business. Popular prices. Justin Adams Comedy co. 22-24, Old Jed Proddy 25, John I. Sullivan 30. COLUMBIA OPERA HOUSE (Made and Wagner, managers): Elsie Wilbur with a clever co. in Little Speculator delighted a well-filled house 11. Carlotta made a decided hit. My Aunt Sally 16, pleasing performance. Bipe Theatre (William Henry, manager): Mignon and Hughes' Specialties drew crowds nightly. Item: The advance agent of the Pay Train, W. C. Ealey, attached the box receipts, also the society for 220. This kept the co. here two or three days, but matters were arranged satisfactorily. J. Walter Kennedy and co. lay over here a few days owing to inability to secure dates. A Circus Girl stranded in Pittsfield and the co. consisting of seven men and five women came here trying to get to Cambridge, N. Y., to fill a date.

WATERTOWN.—ACADEMY OF MUSIC (C. A. Burbank, manager): J. Walter Kennedy's small house. Dockstad's Minstrels gave their usual up-to-date performance 10 to good business. The Pay Train failed to appear 11. Len Kettle, with Tim Murphy in the title role and an excellent supporting co., to a large and pleased audience 13. The Trolley System satisfied audience 15. James J. Corbett booked for 18, cancelled.

The incessant wasting of a consumptive can only be overcome by a powerful concentrated nourishment like Scott's Emulsion. If this wasting is checked and the system is supplied with strength to combat the disease there is hope of recovery.

of Cod-liver Oil, with Hypophosphites, does more to cure Consumption than any other known remedy. It is for all Affections of Throat and Lungs, Coughs, Colds, Bronchitis and Wasting. Prepared from Scott's Emulsion, 27 Aldgate, London, E.C.

Hoss and Hoss 17, Wang 19, Rosedale 23, Faust 23, Richard Golden in Old Jed Proddy 25.

ANNAPOLIS.—OPERA HOUSE (Hayden Brothers, managers): Pann Ticket 20, 17, crowded house; everybody pleased. James A. Herne in Shore Acres 19, Hoss and Hoss 22, Davis' U. F. C. 2, Richard Golden in Old Jed Proddy 5.

ANNAPOLIS.—MUSIC HALL (H. E. Morgan, manager): Robin Hood 16, largest house of the season. Hoss and Hoss 25, Thomas E. Shea 29-31.

ANNAPOLIS.—OPERA HOUSE (A. I. Grant, manager): Dr. J. C. Barker gave an illustrated lecture on Japan 15, good-sized audience. Amy Lee in Pann Ticket 20, 16, small but enthusiastic audience. Marie Jansen 19, Hoss and Hoss 20, Deuman Thompson 22, On the Mississippi 26.

ANNAPOLIS.—ACADEMY OF MUSIC (James F. West, manager): Robin Hood 12, Tim the Tinker 13, both to good houses. Marie Jansen in Miss Dynamite 15, fair house. Fine performance. Item: Thomas Barry, of this city, has joined the

COLUMBIA.—Opera House (James A. Allison, manager): Fields and Hanson's Drawing cards 17, business good, performance fair. J. K. Emmett 26.

THURSDAY.—Grand Opera House (John Ballinger, manager): Spider and Fly drew the largest house of the season 13, and was well received. She couldn't marry 17.

SHENANDOAH.—Theatre (P. J. Ferguson, manager): Our Irish Visitors 14, good business. After the Fall 16, fair performance, small audience.

REYNOLDSVILLE.—Opera House (Albert Reynolds, manager): Knoll and McNeil Musical Novelty co. 12, crowded house. His Nibs the Baron 15.

SHENANDOAH.—Opera House (W. O. Holmes, manager): Emmet Corrigan in After the Fall 11, 12, fair business.

WEST CHESTER.—Opera House (E. J. Painter, manager): J. J. Kennedy's co. in repertoire 10-20, good house.

CORNELIUSVILLE.—New Theatre's Opera House (Charles K. Jones, manager): Spider and Fly 11, crowded house. Lillian Kennedy in She Couldn't Marry 13, large audience, performance good. Jockey Minstrels 10, Richards and Pringle's Georgia Minstrels 20, Fisk Jubilee Singers 22.

HAMILTON.—Grand Opera House (G. W. Hamersly, manager): Rice's 102, 11, packed house at advanced prices. Old Glory 12, good house.

OLYMPIA.—Opera House (C. M. Loomis, manager): A Breezy Time 15, light house. Robert Mantel missed the train at Hamilton, Ont., and was unable to fill his engagement here 11.

SEASIDE.—Grand Opera House (George M. Miller, manager): J. E. Toole gave a very pleasing performance of Killarney and the Rhine 11-13. Field and Hanson's Drawing cards gave a very good specialty performance to a large house 15. Academy of Music (John D. Misher, manager): Sydney Drew, as Colonel Mulberry Sellers in The Gilded Age, gave a very amusing performance 11. Barry of Neil gave a good performance of Irish Inspiration 12. Charley's "unt" drew a good house 13, and was well produced. A good performance of Old Glory was given 15. Bijou Theatre (George W. Middleton, manager): Seton's Comic Opera and Vaudeville co. 15-20.

SEASIDE.—Grand Opera House (John M. Murphy, manager): Kennedy's Players in repertoire 8, 10, good business. Rice's Surprise Party in 1922, 15, to a large and well-pleased audience. Leonzo Brothers 18-20. NORMAN THEATRE (D. F. Quillman, manager): Vandeville by Hines and Robinson, Zeller, Clarke and Angeline, and Ella Carlington to good business 15-20.

MAINE

WESTERN.—Bliven's Opera House (C. B. Bliven, manager): Owing to a heavy rain storm Paul Kanva did only a fair business, matinee and evening 13. The Two Sisters pleased a full house 17. Bartholomew's Equine Paradox Nov. 1-3.

PORTLAND.—Lorraine's Opera House (William C. Chase, manager): Grace Emmett in The Pulse of New York 15-17, business good. R. E. Davey's Enemies for Life 18-20. A Barred or Money 22-25. A DITHORNI (J. W. McKeljohn and Co., managers): Opening concert by the Arion Choral Club of Providence to a packed house. Home Talent Club of Providence 27.

WINNERSVILLE.—Opera House (G. M. Blanford, manager): Shore Acres 13, good houses. Paul Kanva 15, fair audience. Robin Hood co. 17. Hallen and Hart 20. William H. Crane 25. Dorman Thompson Nov. 5.

SOUTH CAROLINA

GREENVILLE.—Opera House (Eugene Crummet, manager): Milton Nobles, ably assisted by Dolly Nobles, 14, presented For Revenue Only to a large and enthusiastic audience. Belle Gilbert as Jane, well supported, 16, to a select and highly amused audience. Sadia Whitehead in Romeo and Juliet 18.

ANDERSON.—Academy of Music (J. A. Schwerin and Co., managers): Carl A. Hasvin in Silver King to good business 12. Fredman's Jane co. 16. Sadia Whitehead 18. Lillian Lewis in Cleopatra 22. Alabama 26. James Young 31. Franz Wilczek co. Nov. 1.

TENNESSEE

MEMPHIS.—Hammill's Opera House (Machner, Aiken and Still, lessees): Actors' Holiday 13, small business. Milton Nobles in For Revenue Only delighted a large audience 15. Milton and Dolly Nobles are great favorites here.

MEMPHIS.—State's Theatre (Fritz Staub, manager): Spider and Fly, with Living Pictures, 15, 16, good business. E. G. Taylor delivered his latest lecture, "Visions and Dreams," to a large audience 11. The Dazzler 12, light patronage; deserved much better. Effie Elsher in Doris 15, good performance, fair house. Milton Nobles 16. Sam Jack's Extravaganza co. 20, Alabama 23.

GREENVILLE.—Grand Opera House (Charles B. Eddy, manager): Clint G. Ford in An American Hero 15, small audience. On account of a slight change of their route the Seabrook Opera co. will appear here 23 instead of 25 as first reported.

GREENVILLE.—New Opera House (Paul R. Albert, manager): M. R. Leavitt's Spider and Fly 11, packed house. Governor "Bob" Taylor lectured on "Visions and Dreams" before a large and delighted audience 12. Cosgrove and Grant's Dazzler matinee and night 13, large business. Effie Elsher in Doris 16, and matinee, packed houses. Sophia Albert, daughter of our genial manager, who is with Miss Elsher's co., received an ovation from her numerous friends. Milton Nobles 19, 20.

GREENVILLE.—Grand Opera House (R. S. Douglas, manager): Cleveland's Minstrels to fair business, matinee and night 10. The Girl I Left Behind Me 11-13, large and well-pleased houses. Coon Hollow, with Living Pictures, 15-20 to delighted audiences.

GREENVILLE.—Mason's Opera House (W. I. Brooks, manager): House dark for the past three weeks owing to several attractions having canceled, change of route, etc.

NASHVILLE.—Grand Opera House (Curry and Boyle, managers): Thomas G. Seabrook 23, Otto Skinner 25-26. F. H. Jones (Brown and Kelly, managers): John Kellner, local representative: A Jay Circus 22-25. Fair Vendome (W. A. Sheetz, business manager): Coon Hollow 15-17, large houses. Blue Jeans 22-25. The failure to complete the new Lyceum Theatre at Memphis 1 has caused the loss of several attractions for the Grand Opera House here. The two theatres had the same attractions booked, and the cos. looked for that house have had to change their route, and in doing so had to leave Nashville out. The Bism closed week of 15-20 for repairs.

NASHVILLE.—Young's Opera House (W. R. Holbrook, manager): Farris Comedians 25-27.

TEXAS

HOUSTON.—Opera House (A. T. Rose and Co., managers): Barlow, Dolson and Powers' Minstrels, good business. Anderson's Jolly Old Chums 13, light business. J. E. Rose and Co. have a number of splendid attractions for Hillhouse.

HOUSTON.—Pratt's Theatre (Harry Miller, manager): Barlow, Dolson and Powers' Minstrels to a top heavy house 13, galleries well pleased. Tornado 25, Jolly Old Chums 19, Colonel 19.

HOUSTON.—Opera House (Johnson Brothers, managers): Al G. Fields' Minstrels 12, good business. Barlow, Dolson and Powers' Minstrels 15, Mr. Barnes of New York 19.

HOUSTON.—Grand Opera House (Harry Ehrlich, manager): Thomas Kaut presented Louis XI, to a very large audience 11. The Tornado 15, Barlow, Dolson and Powers' Minstrels 17.

HOUSTON.—Opera House (John R. Goodrich, manager): The Colonel 8, good business. Al G. Fields' Minstrels 18.

TAYLOR.—Opera House (B. A. Booth, manager): Anderson's Jolly Old Chums 10, fair business. Oscar P. Simon in The Colonel 16.

HOUSTON.—Grand Opera House (Alexander Smith, manager): Mrs. Gen. Tom Thumb & good house. The Dazzler 20.

HOUSTON.—Dallas Opera House (George Anzey, manager): The Silver Wedding & small audience. Performance very poor nearly all the audience returned before the curtain fell on the second act. Barlow, Dolson and Powers' Minstrels entertained a fair-sized audience on 16. Milt Barlow left the co. at New Orleans, returning 19. S. R. O. 21. The Texas State Fair and Dallas Exposition Association opens 20 and closes Nov. 5.

HOUSTON.—Savannah and Georgia's Opera House.

(Harry Greenwell, lessee; M. Kiebel, manager): Oscar P. Simon and a good co. pleased a large house 10. Mr. Barnes of New York drew an elite audience 15.

WACO.—Grand Opera House (J. P. Garland, manager): Mrs. Tom Thumb 10, matinee and night performances; poor business. Mr. Barnes of New York 15.

MINNIE.—Millet's Opera House (Rigby and Walker, managers): Jolly Old Chums & fair business. Mr. Barnes of New York 10, large audience. The Colonel 15. Herrmann 16. Charles Dickinson 17, Ranger Signal 22.

PORT WORTH.—Greenwell's Opera House (Phil Greenwell, manager): Mr. Barnes of New York was presented 8, with Emily Ried, to a well-filled house. Barlow, Dolson and Powers' Minstrels 9, fair house. Herrmann matinee and night 13, packed houses.

SHENANDOAH.—Cora's Opera House (Frank Ellsworth, manager): Our Uncle Dudley 5, good house. Barlow, Dolson and Powers' Minstrels disappointed a small-sized audience 12. The programme was cut short and the leading men, Milt Barlow, Frank Cushman and the Raven Brothers, did not appear. Mrs. Tom Thumb 15, Jolly Old Chums 17, The Tornado 18.

GAINESVILLE.—Opera House (Paul Galtig, manager): W. A. Mahara's Minstrels 9, good house.

UTAH

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): Edwin M. Royle in his own play, Friends, appeared before packed houses 8-10. The audience was composed of the elite of the city. LYCEUM THEATRE (I. E. O'Malley, manager): College Chums has turned people away nearly all the week. The intention suit against it only served to advertise it more extensively. LYONS: Edwin Royle tells me that the business with Friends has been excellent. He is working on his new play, Mexico—Samsbury and Johnson, theatrical photographers, were awarded gold medals and other first prizes at the recent State Fair.

VERMONT

BRIDGEPORT.—Howard Opera House (W. K. Walker, manager): Ivy Leaf 12, small house. Vagabond 15. S. R. O. Albert Hart made a great hit as Wang, and the entire co. deserve praise. The Little Spectator 19. Minnie Lester 22.

BRIDGEPORT.—Blanchard Opera House (G. L. Blanchard, manager): The Burglar 10, Ivy Leaf 22.

BRIDGEPORT.—Opera House (C. A. Wood, manager): The Trolley System 12, small but well pleased audience. George W. Thatcher's Minstrels and Farce co. underlined.

VIRGINIA

CHARLOTTE.—Mazart Academy of Music (Thomas G. Leath, manager): Alabama played to fair business 15, 16. Nellie M. Henry in A Night at the Circus played here for the second time this season 17, 18. Her first appearance was on Aug. 23, and the shortness of the time elapsed had a very material effect on the business done during this latter engagement. The Van Concert co. 10. THE NEW RICHMOND THEATRE (Thomas G. Leath, manager): Young Mrs. Winthrop to large and fashionable audiences 15-17. The co. is evenly balanced, and gave delightfully smooth performances. The Polk Miller comb, assisted by Judge Farrar (Johnnie Rich.), Prof. S. I. Ford, the Jordans, and the Imperial quartet, made a benefit entertainment for the Richmond Free Club. LYONS: J. C. Reinhardt, formerly musical director of the Robin Hood co., has been appointed conductor of the orchestra at the new Richmond Theatre.

CHARLOTTE.—City Hall (Machlevy and Flann, managers): Sam T. Jack's Bull-Fighters 12, top-heavy house. James Young in Richelieu 15, fair business. Lady of Lyons 16, good business.

CHARLOTTE.—Academy of Music (Col. J. M. Neal, manager): James Young in Hamlet 11 to fairly good business. Performance satisfactory. Nellie M. Henry in A Night at the Circus 16, good business.

CHARLOTTE.—Opera House (Ernest E. Gilbert, manager): James Young presented Richelieu 10, a small but well pleased audience. Effie Elsher in Doris 12, fashionable and appreciative audience. Alabama 15, Ward and James 22. LYONS: J. G. Ritchie, manager of Alabama, was here 10, and made hosts of friends.

CHARLOTTE.—Hill's Opera House (J. M. Hill, manager): Wagnel and Kemper's Young Mrs. Winthrop co. 20.

CHARLOTTE.—Academy of Music (A. B. Duescherry, manager): Lillian Lewis in Cleopatra and Article 17, 15, 16, good performances to appreciative business.

CHARLOTTE.—Academy of Music (J. D. Lazell, manager): The Dazzler 10, big business. Actors' Holiday 18, Alabama 17.

CHARLOTTE.—Academy of Music (William E. French, manager): Sam T. Jack's Extravaganza co. billed to appear on 11, was ready to fill its engagement, but the Mayor prohibited it, and Manager French declined to open the Academy. It seems that the Mayor had been advised that the performance was of a questionable character, but late in the afternoon he was persuaded that the performance did not call for his censure, and he revoked his prohibition. Manager French declined to incur the risk of a performance under the circumstances. Mr. Jack's representative threatens a suit against Mr. French for breach of contract.

CHARLOTTE.—Opera House (W. L. Oliver, manager): Sam T. Jack's Extravaganza co. 10, good business. Young Mrs. Winthrop 18, Actors' Holiday 18, Alabama 22.

WASHINGTON

WALLA WALLA.—Opera House (H. V. Fuller, lessee and manager): Pendigo, an opera, presented by members of the Fourth Cavalry, U. S. A., 9-10 did not receive the patronage merited, as the performance was excellent. LYONS: Walla Walla Lodge, B. P. O. E., will give a stag social 12, at the lodge room. The Kennels missed connection here. They were advertised to play 13, and would have had a big house. Alexander Buchanan, the scenic artist, is at work on a new drop curtain for the opera house.

SPokane.—Metropolitan (Harry C. Hayward, manager): The Fast Mail was presented to a well-filled house 8.

WEST VIRGINIA

PARKERSBURG.—Academy of Music (H. N. Roby, manager): Hettie Bernard-Chase in 1908, 15, poor business. Kellar 16, The World 22.

WHEELING.—Davis Theatre (Joseph Gallik, manager): Charles Leder in 10, What a Night! 10, good business. Anna Gemell was missed from the cast. Charles Davis in Alvin Joslin 16, Hettie Bernard-Chase in 1908, 20.

WHEELING.—Brewer Opera House (N. S. Barlow, manager): Charles E. Davis in Alvin Joslin in the best house of the season 15. Hettie Bernard-Chase 19.

WHEELING.—Opera House (F. Biedert, manager): Robert Mantel in Monarchs filled the house as usual 12. Thomas G. Seabrook in The Isle of Champagne 15, at advanced prices, drew a splendid business. Leavitt's Spider and Fly co. 17, light business. The Lost Paradise 23, Spencer's Princess Bonnie Nov. 1. GRAND OPERA HOUSE (Charles E. Fennell, manager): Rose Hill Follies co. 11-13, very good business. Georgia Minstrels turned people away 15, 16, Vivian de Monte co. 22-24, After the Fall 25-31.

POCONO.—Opera House (A. H. Carnegie, manager): U. L. C. 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

POCONO.—Flatt's Opera House (Edward M. Flatt, manager): Alexander Salvini in The Three Guardsmen played to a packed house at advanced prices 9.

POCONO.—Theatre (J. Stradipoli, manager): Alexander Salvini was greeted by a large and fashionable audience on his first appearance in this city 11. The Three Guardsmen was the bill at advanced prices. A Trip to Chinatown 20.

POCONO.—Bell's City Opera House (Sherman Bell, manager): Walter Bell in In Society & fair business. A Bunch of Keys 14, large business. Dazzler and Grand 20.

POCONO.—Grand Opera House (G. J. F. Bingham, manager): Alexander Salvini in The Three Guardsmen to one of the largest and most enthusiastic audiences of the season 12.

YONKERS

YONKERS.—Meyers Opera House (W. H. Stoddard, manager): A Bunch of Keys 15, fair-sized audience. A Trip to Chinatown 19, A Cracker Jack 20.

YONKERS.—Grand Opera House (J. E. Williams, manager): U. L. C., matinee and evening performance, 13, fair business.

POCONO.—Opera House (A. H. Carnegie, manager): U. L. C. 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

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DATES AHEAD

Managers and Agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

THEATRE COMPANIES

A. T. BROWN & CO. (E. H. Macy, mgr.): Spokane, Wash., Oct. 28, Walla Walla 29, 30.

AMAZONS (Percy Sage, mgr.): Louisville, Ky., Oct. 27, 28, 29, 30, Nov. 1.

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Aurora 20, Sterling 27, Duluth, Ia., 29, 30, Clinton 31, Muscatine Nov. 31.

East Main (Northern): Martin Golden, mgr.: 26, Louis 26, Oct. 27, Waterloo, Ill., 28, Alton 29, Litchfield 30, Iowa 31.

FRANKFORD.—Theatre (Dick Ferris, mgr.): Kentucky 10, Oct. 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Nov. 1.

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AT THE THEATRES.

Star.—The Pacific Mail.

Comic play in three acts, by Paul M. Potter. Produced Oct. 22.

Sylvanus Urban.....William H. Crane
Mrs. Urban.....Florence Paget
Captain Weatherly.....Orrin Johnson
Colin Croft.....Roy Putnam
Sir Barnaby Bruce.....W. H. Weaver, Sr.
Ida Bruce.....Anne O'Neill
Humphrey Cossett.....Joseph Whedock, Jr.
Lucilla Cossett.....Lizzie Hudson Collier
Amoret Vaneoy.....George F. De Vere
Judge Vaneoy.....Mary Saunders
Mrs. Chiverley.....Ida Burrows
Harvey Packlemerton.....H. A. Langdon
Euphemia Packlemerton.....Kate Denin Wilson
Major Fogarty.....Percy Brooke
Montague Carlton.....D. J. Fingleton

William H. Crane appeared in a play called The Pacific Mail at the Star Theatre last evening. The author, Paul Potter, does not attempt to conceal the fact that the piece is founded on Tom Taylor's comedy, The Overland Route.

In Potter's version the role that Crane assumes is an American by the name of Sylvanus Urban, who represents himself to be the official doctor of the steamship, City of Pekin. Urban, tired of matrimonial squabbles, deliberately deserts his wife, leaving her to cherish the idea that he has committed suicide.

The plot thickens when Urban discovers that one of the passengers, who calls herself Miss Tippet, is receiving any amount of attention from the men on board, is no other than his own wife. Having sailed out of the harbor of Yokohama on a Friday, it is, of course, inevitable that some sort of misfortune should follow. The ship strikes a reef, but after many tribulations the shipwrecked passengers are finally rescued by another vessel.

In the meantime Urban becomes involved in a series of humorous complications, which are all straightened out in the last act when he becomes reconciled to his better half. There are various incidental love affairs that culminate satisfactorily to all concerned.

The first act takes place in the ship's cabin. The incidents of Act Two occur on deck, and the last act presents a coral reef in the Pacific. The naval and scenic effects were realistic and picturesque. The dialogue of the piece is clever enough in its way, but despite the reworking and revision of Tom Taylor's venerable comedy, there is a decided tinge of old-fashioned, farcical methods noticeable throughout Mr. Potter's modern version of the piece.

Still the audience at large seemed thoroughly entertained, and the familiar predicaments and antique comedy situations brought about through mistaken identity, flirtations, females and jealous lovers evoked no end of laughter from all parts of the house.

Mr. Crane was in his humorous element as Sylvanus Urban. The amusing features of the role are evolved from the fact that in his capacity of ship's doctor he is compelled to devote himself to the lady passengers. As Urban is unduly shy in the presence of the gentle sex he has a very uncomfortable time of it, especially as the doctor whom he has undertaken to personate has achieved a reputation of being a dangerous rake, and all the ladies on board having been duly acquainted with the genuine doctor's lady-killing propensities, are most eager to monopolize the attention of poor Urban.

Mr. Crane, in his present characterization strengthened his reputation as a capital comedian, and his drolleries never developed into homely or riotous farce.

The supporting cast was of an efficient stock company standard. Florence Paget, as the flirtations Mrs. Urban, was inclined at times to resort to artistic exaggerations, but her dashing vivacity was otherwise in keeping with the requirements of the part.

Lizzie Hudson Collier as Lucille Cossett, Anne O'Neill as Ida Bruce, Mary Saunders as Amoret Vaneoy, all interpreted their respective characters with telling results, as did Orrin Johnson as Captain Weatherly, Roy Putnam as Colin Croft, H. A. Weaver as Sir Barnaby Bruce, Joseph Whedock, Jr., as Lieutenant Cossett, George F. De Vere as Judge Vaneoy, and others equally deserving of favorable mention.

The performance ran smoothly, and Mr. Crane and his associate players were frequently applauded.

American.—The Man Without a Country.

Melodrama in five acts, by James W. Harkins, Jr. Produced Oct. 22.

Robert Hampton.....William Harkout
Colonel Dumont.....R. F. McClannan
V. C. Safford.....E. J. Henley
Tom Condit.....Charles S. Abbe
Felicion Dumont.....Lawrence Edinger
Ann Valliant.....T. B. Dunne
Alvah Valliant.....A. T. Foster
Dr. Haglan.....George C. Jells
Idah.....Arthur Howard
Marcelle.....Mrs. Cyril Norman
Vida.....Grace Atwood
Miss Hampton.....Mrs. Grace Taylor
Ruth.....Percita

Like many other pieces of its kind, The Man Without a Country is written around a big mechanical effect in the third act—the effect this time being in the shape of a gigantic sugar crusher with its machinery in motion, in which the villain endeavors to crush a blind child. There is, therefore, no lack of exciting situations which arise naturally enough out of a sufficiently interesting story.

The scene is laid in Louisiana, partly in the Southern sugar-growing district, and partly in New Orleans. The action is supposed to take place during the last year of the Civil War. Robert Hampton, the hero, is a fugitive from justice. He has been falsely accused of crime, and has fled from place to place until he finds refuge among the orange groves of a Louisiana village.

The crime with which he was charged was really committed by Victor Saxile, who is the evil spirit of the play. Victor's guilt is known to several persons, and these people Victor wipes out of his path as every villain does who respects his business. This is about all there is to the piece. Of course all the knots are disentangled before the audience go home.

The play is well staged, and the scenery of the second act, painted by Harley Merry, is unusually elaborate and effective.

William Harkout was a handsome hero, and E. J. Henley was convincing and sufficiently devilish as the bad Victor. R. F. McClannan and Charles S. Abbe both did excellent work. Lawrence Edinger was effective as the corporal's son, and a humorous bit was furnished by T. B. Dunne and A. T. Foster.

Mrs. Cyril Norman was hardly adequate to the role of Marcelle. Grace Atwood looked pretty as Vida and pretty little Percita won thunders of applause for her clever work as Ruth. Grace Gaylor made a conventional mother.

It would be well if the management of the American Theatre would station ushers or policemen in the gallery to keep order. Last night the stamping, whistling and cat-calling from the "gods" was disgraceful.

Harlem Opera House.—Daughters of Eve.

Play in four acts by A. E. Lancaster and Julian Magnus. Produced Oct. 22.

Robert Hawthorne.....Nathaniel Hartwig
Roderick McAllister.....Edward Poland
Mr. Wetherby.....J. P. Keefe
Lord Charles Talbot.....Cecil Magnus
Dr. Vasey.....Joseph Zalmet
Tom.....Alfred Burdham
Robin.....John Bonien
Mlle. Martini Martini.....Walter Crane
Mlle. Martini Martini.....Estelle Dale
Grace Rockford.....Jeanette Northern
Lady Kitty Harlow.....Dorothy Thornton
Mrs. Montague Dods.....Kate Bromley
Mrs. Martin.....Helen Watson
Jane.....Imogene Hoot
Rose Wetherby.....Marie Wainwright
Rhoda Dainty.....

Marie Wainwright appeared at the Harlem Opera House last night in her new play, by A. E. Lancaster and Julian Magnus, entitled Daughters of Eve, which has been presented in other cities during her tour this season.

Miss Wainwright appears in a dual role representing twin sisters—one an estimable girl of the conventional type, and the other a leader in the fast world. Both fall in love with the hero of the story, and the hero's affections really belong to the better young woman, although the wicked sister tries to win him. The good sister quarrels with her betrothed to keep the secret of her sister's shame, but the wicked one, atones after a confession of her love by relinquishing her hopes, and the other enters and is restored to her lover at the last.

There are strong incidental scenes in the play, although the main idea is not novel to the stage. The play has little exciting action, and the dialogue, consequently, becomes almost tiresome at times.

Miss Wainwright gives distinct and clearly differentiated pictures of the sisters. In fact, her acting discloses a versatility she had not before shown. She is well supported, especially by Nathaniel Hartwig, who takes the leading male part.

Grand—Primrose and West.

The annual visit of Primrose and West's Minstrels at the Grand Opera House on Monday night attracted a very large audience. The organization has been materially strengthened both in numbers and in talent, making it the largest as well as the best attraction of its kind. The members are all handsomely costumed, and the choruses are well drilled.

The performance commences with the introduction of the genuine black contingent, who had a very strong following in the audience. J. A. Ship acting as interloper, and Mr. Weather and Ben Hott as the end men. They received a hearty reception, and their endeavors to please proved highly successful. The white element was presided over by W. H. West and Joseph Garland, Jimmy Wall and Lew Sully being end men during the first edition of the second session, while George H. Primrose and George Wilson acted in a similar capacity during the second edition.

The individual specialties of Primrose, Wilson, Sully, and Wall were immensely funny, and created an uproar of mirth.

The rendering of Raymon Moore's song, "Dear Louise," by J. W. Reagan, and the singing of "The Girl I Love," by W. H. Windom, received deserved encores.

A novel feature was introduced by Allen Max, who sang "The Little Lost Child," the different incidents related in the song being illustrated. It was loudly applauded. The performance closes with a negro sketch, The Serenade, by Joe Garland, which is brimful of fun. There is not a dull moment during the entire performance.

Hill.—For Bachelor's Benefit.

Last evening a strong company of black faced performers, headed by Len Dockstader, served a menu of original jokes, songs, and clever specialties to a fair-sized and responsive audience.

The first part scene represented the golden archway of the Transportation Building at the World's Fair. Songs worthy of special mention were "The Fatal Wedding," "Give My Love to Nell," and "Pretty Maggie Money."

A quartette composed of Sihan, Curtis, Williams and Mark, sang in a finished manner, and were well received. The performance concluded with a Dark Colored Picture of Darky Life.

Haworth.—The Ensign.

Haworth's naval melodrama, The Ensign, drew a full house to Jacobs' Theatre last evening.

The stirring and picturesque scenes of the play which are laid during the civil war, and the many pathetic lines, elicited much enthusiasm. The scenery is very effective, the scene showing the deck of the frigate being particularly so.

The company is altogether acceptable, Logan Paul and Oscar Eagle being deserving of special mention. Edith Totten made a pleasing picture in the character of Dot, and Edith Wright was exceedingly clever in a child's part. Others in the cast were Joseph Totten, Frank Kennedy, J. H. Pierson, Florence Stover, and Esther Lyon.

Tony Pastor's—Variety.

There was an excellent bill at Pastor's last night. It was headed by the inimitable Eunice Vaneoy, who sang some new songs, and was warmly applauded.

Among the other specialties were Fanny Bloodgood, a pleasing vocalist; the three St. Felix Sisters, McBride and Flynn, a quaint Irish team; Rodding and Stanton, in a comedy sketch; the Nelson Trio, whose dancing was very clever; Edwin French, the Amiens, Melville and Stetson, the Ravens, and others.

Tony Pastor's Own company returns to this house next week.

Koster and Hoff.—Variety.

The fact that no changes were made in the programme for this week at Koster and Hoff's did not have any effect upon the attendance. All available seats were occupied.

The performances were as amusing as usual. The chief feature of the bill is the wonderful feats of the Finneys, the champion swimmers. Marie Lloyd, Di Dio, and Fongit are as entertaining as ever. Among the others are the Hassan Ben Ali Troupe of acrobats, Berthold, The Phantoms and Ivan Tchernoff and his trained dogs.

At Other Houses.

Little Christopher Columbus has undergone thorough revision since the first performance at the Garden Theatre last week. The dialogue has been brightened, and new performers with new specialties have been engaged. As 102 only won great popularity after being submitted to the same sort of revision, Manager Rice feels very confident that Little Christopher will enjoy prolonged public patronage.

The New Boy at the Standard is funnier than ever since James T. Powers has been entrusted with the title role.

Oiga Netherlands will continue to appear in The Transgressor at Palmer's throughout the week. Next Monday night she is to appear in Camille for the first time on

any stage. Maurice Barrymore has been cast for the role of Armand.

Edward H. Sothern is still exhibiting The Way to Win a Woman at the Lyceum. Manager Frohman has decided to open the regular season at this house next month with the production of the play that Sothern wrote expressly for the Lyceum stock company. The scenes of the Sardon drama are laid at Lake Como.

John Drew in The Riddle Shape is drawing full houses at the Empire.

The Lilliputians may be seen nightly in Humpty Dumpty Up to Date at the Fifth Avenue Theatre.

Shenandoah is approaching its third month at the Academy of Music.

Chamney Clcott is sustaining his reputation as a drawing star at the Fourteenth Street Theatre, where The Irish Artist is enjoying a successful run.

Richard Mansfield presented The Scarlet Letter at the Herald Square last evening. On Saturday night he is to give a public dress rehearsal of Lorimer Stoddard's five-act drama, Napoleon Bonaparte.

A Gaiety Girl continues with undiminished box-office prosperity at Daly's.

De Wolf Hopper's merry pranks in Dr. Syntax provide a mirthful entertainment at the Broadway.

On the Bowery is at the People's this week.

This is the last week of Della Fox's engagement in The Little Trooper at the Casino. Decorated china plates with photographs of Miss Fox in the centre were presented as souvenirs at the fifth performance last Thursday.

Lottie Collins' Troubadours entertained the patrons of the Columbia Theatre Monday night. Miss Collins, supported by Fred. Solomon, appeared in the comedy, The Fair Equestrienne, and The Devilbird, a farcical opera in one act. Miss Collins has surrounded herself by a very clever company, including Wood and Shepard, Mores Brothers, Ward and Curran, Hays and Marion, Anna Wilmut, and others equally capable, whose specialties were received with approval.

The Prodigal Daughter is the attraction at Niblo's this week.

MOONLIGHT THEATRES.

Columbia—Follies.

Bostonians began their second week at the Columbia before a large audience with a superb presentation of Fatinitza on Monday evening. Burnaber, Coles and McDonald and Misses Hamilton and Davis made their usual hits, and the rest of the cast and well-drilled chorus acquitted themselves with great credit. Fatinitza will be repeated on Wednesday evening and Saturday afternoon. Tuesday, Friday and Saturday evenings Robin Hood will be sung, and The Maid of Plymouth will be presented on Wednesday afternoon and on Thursday evening. Next week a novelty—Too Much Johnson, by William Gillette, with the author in the leading role.

Park.—A Temperance Town.

Large audiences laughed at the absurd situations in A Temperance Town at the Park during last week, and on Monday night a fine audience welcomed the company, which began the second and last week of its stay. Next week Marie Wainwright will present Daughters of Eve, and will also appear at a special matinee for a local charity in An Unequal Match.

Amphion—Smackie.

A rare programme was enjoyed last night by the patrons of the Amphion. Rosedale was presented. Joseph Hamworth, in the stellar role of Elliott Grey, was excellent, and won calls and numerous plaudits. M. A. Kennedy was capital as Bunberry Knott. Isabelle Evesson, Charles Abbott, Charles B. Hanford, Beatrice Moreland, and Mrs. E. A. Eberle proved successes in their several parts. Next week Fannie Rice in Miss Innocent Abroad.

Hays.

Old Olson, with Maggie Cline as a special feature, is at the Bijou.

Sanford's stock company in The Ticket of Leave Man is at the Star.

The Grand Opera House has Monroe in My Aunt Bridget this week.

The Span of Life is at the Empire.

Sam Deven's company is at Hyde and Robinson's.

Joseph J. Hild has the active management of the benefit for the Immaculate Conception Day Nursery to be given at the Park Theatre on Oct. 30.

THE LAMB'S CLUB MEETING.

The annual election of the Lamb's Club was held last Friday. The following ticket was elected: Shepherd, Clay M. Greene; Boy, Augustus Thomas; Treasurer, John A. Shaw; Corresponding Secretary, Thomas Manning; Librarian, Nelson Wheatcroft; Council, Norman F. Cross; Clarence L. Collins; C. V. Wemple; Sidney Rosenfield; George Barkus; Paul Arthur; Eugene W. Presbury; W. H. MacDonald; and Victor Harris.

TO RETURN TO ACTIVE WORK.

Lester Gurney resigned his position as assistant secretary of the Actors' Fund to resume active work with some first-class theatrical organization. Mr. Gurney has had a considerable managerial experience, and would prove an acquisition to any company as manager, treasurer, press agent or advance representative. His seven years' connection with the Actors' Fund brought him in contact with managers and members of the profession generally all over the country.

A REPORT DENIED.

Grace Kimball has been engaged by Daniel Frohman for two additional years, and will continue this and next season in E. H. Sothern's company. Daniel Frohman states that the report printed in Theatrical Tidings that Mr. Sothern is to star next year on his own account is not true.

J. WALTER KENNEDY IS SICK.

J. Walter Kennedy played to excellent business at the Academy of Music, Montreal, last week. His play, Sonson, an English version of the Biblical play produced by the elder Salvini, has met with popular favor. While Mr. Kennedy's acting has not received one adverse criticism the press according him the most flattering praise for his work. H. P. Keen, representing Mr. Kennedy, has arrived in town in the hope of securing work stands in the East as well as an early opening in New York. Mr. Keen is justly proud of his star's success, and predicts great things for the future.

THINKS HE WAS MURDERED.

Upon the request of the widow of Will Ripley, the member of the Della Fox company who died in New York recently from a pistol shot wound, Conner Watson held an autopsy at Torre Haute, Ind., last Friday. The widow believed he had been snubbed and not shot, but the bullet was found in the brain. She is firmly convinced that her husband was murdered, and says that the New York detectives have evidence that will disprove the suicide theory.

HARRY BRADSHAW'S TOUR.

Harry Bradshaw, for five seasons leading low comedian with W. H. Crane, will open his tour in Moses and Son, a comedy specially written for him, in a few weeks. His manager, A. Kaufmann, is not looking the tour, and has already secured so many favorable dates that he says the success of his star is assured.

A CRAT WITH A VETERAN.



Some men grow younger as the years roll on. There never was a better example of this fact than is afforded by C. F. Flockton, whose bright eye, cheery voice, elastic step, and firm grasp of the hand proclaim that the hand of time has passed him by altogether.

A representative of this journal enjoyed a pleasant chat with Mr. Flockton—or "Flocky," as he is known among his intimates—a few days ago. He talked about bygone times of Elaine, called Black, and scores of other plays in which the veteran has done fine work and has upheld the standard of artistic acting on the stage.

There seemed to be a superabundance of sparkle about him this day, and in answer to an inquiry as to what he was doing, he said:

"I am going to do the great work of my life. I am going to produce a very fine version of The Flying Dutchman."

"There is a curious charm about that name. What a theme it is! A fable, truly, but what a fable. That doomed being, sailing his doomed ship forever against wind and tide. The story embodies the helplessness of man and the infinite power of the Creator."

The charm of the theme is universal. It is written in all languages—English, French, German, Italian. All acknowledge its subtle power. Heine, Wills, Marryat, Clarke Russell, Buchanan and numberless others have admitted the potency of the spell. Wagner chose it for one of his works, and so it will go on as long as imagination dwells in the human heart and man seeks for something out of the commonplace—for something to lift him for a few hours away from the littleness of the common run of life.

"Yes, I have had the idea in my mind for years, and I should have carried it out years ago if I had been able to procure an adaptable version of the play, for none of the dramas written on the subject up to now are adaptable. The one I am going to produce is the one existing, in my opinion, that satisfies the canons of dramatic art. It contains all the necessary elements of success. It is dramatic, poetic and spectacular; it is musical, it is vocal, it is everything."

"I know a good version when I hear one. I went out with a bad one once, and although I was handicapped by incompetence on all hands even then I didn't do so badly, and I know what the capabilities of a good play on the subject are."

"Do you know an actor named Harbury? Well, I made him write it. In an incautious moment he allowed me to read an opera libretto of his which had been accepted by The Bostonians. It was very charming, and it occurred to me that he had just the vein of poetry and romance necessary to treat the theme of the Dutchman."

"Poor Harbury! He little knew what he had done. From that moment his life became a burden to him. I listened to him like a limpet to a rock, and I never left him until he had written the play, which is to make both our fortunes."

"But, I can't stop, chatting—we've much to do. Keep me in your mind, and look out for The Flying Dutchman, as they say at sea."

Gossip.

F. C. Whitney has arranged with H. C. Miner for the opening of Louise Beaudet's starring tour in Jacinta at the Fifth Avenue Theatre on Nov. 28. The engagement is for two weeks.

Beatrice Schwyn has been engaged by Mrs. Langtry for her coming American tour.

Mabel Eaton has been engaged for the opening production at the Castle Square Theatre, Boston, in place of Marie Stowell.

A. S. Lipman will sever his connection with M. R. Curtis on Nov. 3.

Harry R. Vickers writes that the Eastern Peck's Bad Boy company broke the record at Jacobs' theatre in Cleveland recently. Manager Hand has been presented with a bicycle by the Syracuse Bicycle company.

Jennie Schuman, late of the Peck's Bad Boy company, brought suit at Red Bank, N. J., last Wednesday against Fred C. Wilson, proprietor of the above named play, to recover \$25 for alleged arrears of salary. Mr. Wilson paid \$50 and the baggage of the company will be attached until the claim is paid in full.

M. Herrmann, the costumer, since his return from Europe, has been engaged on work in which he has been able to utilize many of the ideas and materials gained on his tour. Among the costumes recently turned out by him are several for Etta Chapman, leading lady for Thomas Keene, and those to be used by Richard Mansfield in his new play, Napoleon. Mr. Herrmann works from his own designs, and has the largest library for his purposes in this country.

Robert Dromet, of Etta Elster's company, writes that while in Lynchburg, Va., recently he was introduced to an individual who represented himself to be A. C. Garter, the novelist and playwright, and that he had scarcely talked with the man for five minutes before he realized that he was either a lunatic or an impostor.

Evelyn Wood will join the A Scandal in High Life company.

Lisle Leigh has been specially engaged for the coming production of A Tale of Two Cities by the Sanford Stock company, playing Niblo's Nov. 5. The engagement is for three months.

Charles Morrison has been signed to replace Charles Grapewin in The Little Spectator.

J. W. Davenport has joined the James J. Corbett company.

Thad Shire and Mrs. Fanny Denham House have been engaged for A Special Delivery, opening on Nov. 19.

Thomas Morgan will go out with Thomas Ricketts and a small company for light performances.

The Christmas Season will appear early in December. It will eclipse all holiday publications.

THE SOUTHERN GIRL.

SPRINGFIELD, OHIO.
 DEAR JO.—In behalf of the short-haired southerners, of which I am one, I enter a protest against your severity.

When one of these seemingly distinctive but necessary members of the dramatic profession is engaged for Kitty or Sally or the Wife, as the case may be, hair cut short and curled à la cherub is as much a part of her make-up as her short skirts.

What shall we do? Wear wigs? You would not dream of that! It is much more convenient and comfortable, besides being better for our hair, to wear it at stage length. Then suppose we are playing parts that demand that we shall wear wigs? A lot of hair picked up under a wig spoils the shape of the head, and ruins the hair eventually.

Moderately short hair can be easily washed, brushed and cared for. It can be brought smoothly down to the back of the neck and finished there with a large roll. The sides can be kept in place with shell side-combs and a few small hairpins. In this manner the southerner may go on her way rejoicing that she is attracting as little undue attention as the dignified leading lady whose tresses may reach to her knees.

But again, dear Jo, however modest our dress, however quiet our behavior, is not the stamp of our profession upon us as plainly as the stamp of *its* is upon the lawyer, the doctor, the clergyman or any other who studiously follows his profession? And aren't you proud of it?

So let a humble little worker in this profession beg of you not to be too severe upon the short-haired southerner, who is too generally conceded to be a flippant scatter-brain. Give us credit for having our share of good sense and good taste. Be our friend and champion and not our critic, for that is the sincere wish of
 ONE OF THEM.

There are southerners and southerners just as there are actors and actors. In no way does this frank, sturdy and commonsensical "One of Them" come under the category of that class of young persons whom Jo had in mind.

No, indeed, and Jo is the friend and champion of every honest, earnest worker in the field, and she does not doubt that the *bibi jumelle coiffure* frequently covers a goodly portion of womanly wisdom.

After all, it is distinctly to her credit that the American or English southerner restrains her natural share of intelligence when one considers the repertoire of idiotic roles which go to round her career.

Her status has long been fixed in the mind of our average theatregoer—and what a mind it is! How ardent and passionate his adoration of art! How exquisitely sensitive his appreciation! How keen and scholarly his criticism!

Ye gods! The lines that are put into the mouth of the southerner! And the antics she must perform in order that this same average American paragon of æsthetic shall guffaw, and in this very laughter demolish the quivering hope that somewhere in the far future might hold intelligent standards in art as it is related (in this connection distantly related, to the stage).

But so long as the American people insist upon leaving its mind at home, or at the club, or in the street, or anywhere rather than take it into the theatre, there is particularly small hope for the future of the southerner.

Indeed, it may be said that the real southerner does not exist in this country. Her place has not yet been made. Her parts have not yet been written.

She has long been established as a valuable and dignified factor in French, German, Italian, and Spanish dramatic literature, and a few of the old writers for the English stage realized her importance.

The art of the southerner is a great and intellectual art and there is exquisite beauty in it.

Think of *Luise's* *Mirandolina*! In no part of all her varied repertoire does the gifted Italian shine so brilliantly as when she flirts the stiff skirts or nibbles at the end of the apron of that adorable little inn-keeper.

Think of *Judie*, *Geistinger*, even *Amice*! The work of southerners like these reveals the most subtle art, the finest appreciation, the most exquisite culture.

An admirable bit of southerner work was offered last season to the American public by the young actress who played the Phrynette of *L'Enfant Prodigue*.

It is needless to say that this artist's performance—so graceful and picturesque in conception, so rich in delicious touch, so fine in piquant precision—was so entirely beyond the understanding of the audience that one chuckled inwardly, with a grin and *Mephistophelian* chuckle, in watching them look on.

No. We are still heathen in the comprehension of that fragment of divinity which reveals itself in the sudden curve of *Thérèse's* eyebrow or the insinuating wriggle of *Judie's* fat shoulder.

Therefore, let us follow in the lead of that average connoisseur of the past and turn with respectful understanding to our solid and solid, elephantine, dense and ponderous *Russell*, that benign, bland, soft, complacent glutton upon whom we can depend, with trust that is infinite and serene, that she will never, never, by any chance disappoint us by doing something clever, or, if not that, let us look on with sensuous delight while the sweet, wild, untamed child of the *Serras* prances and capers before us.

A. Y. PEARSON BUYS THE PLAY.

The Derby Mascot company, C. I. Roberts, manager, which started out on Aug. 29 last, stranded in Detroit last week. One of the actors of the company wrote to a friend in this city as follows:

"We are all stranded here. We have received but two weeks' salary since we opened, and are all left here without any means of getting home. A sheriff is in charge of the show."

That was several days ago. On Friday A. Y. Pearson heard of the trouble, left at once for Detroit, and purchased the play and scenery out and out.

This was a godsend to the members of the company, most of whom were retained by the new proprietor. Edward Ames, the leading juvenile man, and Randolph Murray, the leading man, had already left Detroit before Mr. Pearson reached there.

FELL FROM EXHAUSTION.

Revelle Germaine, and formerly the husband of Maud Granger, fell in front of the Sturtevant House on Sunday evening from exhaustion and hunger and was severely cut about the face.

He was taken to the New York Hospital where he declared he had not eaten a meal for three weeks. After his wounds had been dressed he left the hospital and his whereabouts last night were unknown.

At the Actors' Fund it was said that a doctor had been sent to find the actor and to report upon the case.

TROUT LINES.

BY JOHN EDWIN MCCANN.

(Written especially for *The Mirror*.)

MR. RICHARD MANSFIELD.

To rich and poor you are a benefactor.

For on and off the stage you are an actor.

E. H. SOTHERS.

Of you I know not one, big, glaring fact.

To tell the truth, I've never seen you act.

N. C. GOODWIN.

By Nature cast to ornament the stage.

The lightest light comedian of the age.

H. E. HENRY.

You are like the artist Nast—a little raw.

You learned to sketch before you learned to draw.

FRANCIS CARIATE.

Throw modesty aside—it's in the way

Of all young men of talent of to-day.

WILSON BARRETT.

Your fame between two worlds would plunge

and sink.

Could you not pay the bills for printers' ink.

SAM CRINKLE.

Twinkle, twinkle inky star!

I no more wonder what you are.

Perhaps some diamond—in the sky—

May match your flashes by and by.

JOHN DREW.

Very many splendid parts have come to you.

But the soul from one of them you never drew.

CHARLES COGHAN.

A fine Toledo—may I a London blade!

As finished as old England ever made.

E. A. DITMAR.

You once said if you saw a line

Write in your praise that you would die.

Your cool, clear head can now divine

Why a churl should write that line—not I!

JOHN E. SULLIVAN.

I promised you a line, one Summer day—

But you're dead letter perfect, always—eh?

WILSON LACKAVE.

From stage to stage you fly, from week to week

The salary, and not your art, you seek.

HILARY BELL.

Another century is thine,

Another land and race.

Where are thy buckles, sword—in fine

Thy ruffles and thy lace?

MELBOURNE McDOWELL.

When you buckle on your armor, then I swear

That Antony himself is raging there!

AMONG THE DRAMATISTS.

Richard Stahl is busy. He is at work on a new Christmas production, and he is also composing a comic opera which is to be produced early next Spring.

S. M. Gardinier, clerk of the District Court at Topeka, Kans., is the author of the libretto of *The Knickerbockers*, and has written plays entitled *A Social Dilemma*, *Dolores*, and *Little Nugget*.

Nat Rich has a new opera, called *Brains under consideration*, with a view to having Della Fox appear in the principal role. The libretto is by Katherine Stagg, and the music by Emma R. Steiner.

May M. Ward, *The Mirror* correspondent at Greenville, Miss., author of *Hannah*, a comedy with which Mabel Paige is said to be very successful, has written another comedy called *The Reverend Dick*.

Henry Arthur Jones, who intended to come to this country to superintend the production of *The Masqueraders* by Charles Frohman, is said to be so well satisfied with the accounts of the production of *The Rattle Shop* that he does not think his presence here necessary for the other play.

Ellie Akerstrom has finished a new comedy, called *Melinda's Woes*, which will be first produced at Springfield, Mass., on Christmas.

G. A. Tompkins, of Cortland, N. Y., has written four plays, entitled *On Guard*, *The Root of Evil*, *The Heiress of St. Elmo*, and *The Lost Heir*. The last named was recently given at a trial performance, and is said to have been very favorably received.

Walter S. Craven sailed for England last Saturday to superintend the final rehearsals of his play, *An Innocent Abroad*, which Edward Terry will produce at the Gaiety Theatre, Dublin, on Oct. 26. If the play proves a success, it will be the opening Winter attraction at Mr. Terry's London theatre.

Paul Linden's latest piece is called *The Spoiled Children*.

Hermann Sudermann, who has been chiefly identified as an exponent of the problem drama, has written a light comedy which he calls *The Battle of Butterflies*.

A *Bowery Girl* is the title of a new play by Ada Lee Rascon, which Harry Williams has bought. He intends to produce it in this city soon after the holidays.

Thomas Frost has written a comedy in four acts called *Consequences*.

John C. Dixon recently read a romantic play to Edward Vroom who has accepted it and will give it a production later in the season. James Dowling has also taken Mr. Dixon's play, *Down the Valley*, and promises to give it an elaborate production as soon as changes to suit Mr. Dowling are made. It is said to give opportunity for a very novel and exceedingly strong mechanical effect.

Marion Chase has composed the music of a pastoral grand opera. Miss Chase is an operatic contralto, who has been connected with various operatic troupes in this country. She received a thorough musical education abroad, and claims to be the only woman who has ventured to compose a score that aims to fill the artistic and musical requirements of grand opera.

MISS BENNETT ON THE WAR PATH.



Johnstone Bennett gave vent to her pent up feelings recently in the course of an interview with a representative of the *Times-Star* of Cincinnati. The representative was presumably of her own sex as the interview is reported to have taken place in her dressing room while the maid was adjusting the knickerbockers that Lady Tommy wears in the Amazons. Miss Bennett's alleged remarks were as follows:

"I am thoroughly disgusted both with myself and American audiences. They say of this company, 'Oh, pretty fair, but then it's not the original, you know.' Now the Amazons was brought two years ago especially for me. They happened to need something in a hurry last season on account of an unforeseen failure, and put on the Amazons, with Miss Georgia Cayvan, Kelley, and the rest.

"The company is not all suited to the play. Cayvan, charming actress that she is, can't help cutting a ridiculous figure in trousers. The funniest thing I ever saw was the scene where Kelley and Miss Cayvan sit with their backs to the audience on the horse in the gymnasium. Miss Cayvan, in order to destroy the—what shall I call it?—outline, has her knickerbockers pleated at the top. The effect is simply huge.

"In the company which Charles Frohman has given 'The Amazons,' every member is well suited to his part. Honestly, I think our performances must be better than the one at the Empire, though it is impossible to tell much about a play from the wings. We follow the other company in Chicago, and comparisons will be thick. But there is an intense desire for the original of everything.

"When I played *Jane* everybody said I was simply great, when in reality I acted the part very badly. When Miss Veumans, who had a far better conception of the part, succeeded me, it was the same old story. 'Pretty fair, but it's not to be compared with the original.' The injustice of this is galling to an actress who has the misfortune to follow some one else in the part.

"After this season I never want to play in America again. I would not be here now except that Charles Frohman advanced me so much money during my stay in Paris, I had to play a season's engagement to pay off my debts."

COMPANIES CLOSED.

E. O. Rogers' *Away Down in Dixie* company recently stranded in Perry, N. Y.

The Moore Sisters' *Living Pictures* company disbanded in Ansonia, Conn., recently.

Our Irish Visitors stranded at Danville, Pa., on Oct. 8. It is reported that the manager of the company, H. P. Behrens, left town the day before and that salaries were not paid.

The company that pirated *The Old Homestead* in Canada, an account of whose unfavorable reception in Brockville was published in *The Mirror*, stranded in Ottawa soon after that event.

The Davy Jones Opera company has closed. C. W. Carrier, manager of the company, writes to *The Mirror*: "The organization has about two weeks' salaries due, and received the usual two weeks' notice before the closing. I think all indebtedness will be squared by my financial partner, George W. Hill, of Boston, as soon as he can arrange affairs. The business of New England is very bad, and the towns are very much overstocked. For instance, towns capable of supporting one or two shows a week have often had four or five. I played one town of 2,000 population that had in one week Corbett, the Robin Hood Opera company, Shore Acres, Davy Jones Opera company, and the Germans. In consequence, not one did anything." The customer, Hayden, attached the scenery of the company for a bill of about \$400 due.

The New York Ideal Opera company closed the week before last, after giving single performances at Newburg, N. Y., Paterson, Elizabeth and New Brunswick, N. J. The operas presented were *Rigoletto* and *Der Freischütz*. Charles A. Kaiser, the solo tenor of St. Patrick's Cathedral in Baltimore, was the manager. He addressed a note to George H. Egner, the stage manager, stating that it was impossible for him to go any further, as he had expended \$4,000 and had received only \$500, which had been spent for railroad expenses and printing; and that he could pay no bills at present, but that he was going to Baltimore to try to raise money. Mr. Hoffmann writes to *The Mirror* that besides the principals twenty-two musicians and twenty chorus people are anxiously awaiting Kaiser's return, and that instead of expending \$4,000 he did not spend \$200, although his share of the performances must have amounted to more than \$500.

THE LYCEUM COMPANY.

Daniel Frohman's stock company, at the Hall's Street Theatre last week in Boston, played to nearly \$10,000 on their eight performances with *The Amazons* at regular prices. It is the second time in a long while that the orchestra space had to give way to seats for the public at this house. The company continues the play a second week in Boston, and after its fortnights' engagement in Philadelphia, where the new *Sardon* play is to be rehearsed, they return to the home theatre.

A JOLLY GOOD FELLOW.

A Jolly Good Fellow seems to be the best medium that Charles Dickson has had since he became a star. In it he does some acting that is quite different from any with which his audiences were previously familiar. He has a pathetic as well as a comedy character, and it is said that he interprets it with fine skill and art. Lillian Burkhardt-Dickson is suited well also in *A Jolly Good Fellow*, and she shows rapid improvement in her work.

* *The Christmas Mirror* will appear early in December. It will eclipse all holiday publications.

CUES.

George Howles, of the Off the Fourth company, was in town last week.

Madame Rhea's new play, by Edwin A. Barron is called, *When Bess was Queen*.

Rose Coghlan was serenaded by Donz's famous Mendelsohn Orchestra while in Minneapolis last week.

W. Mack, "black face artist," writes to *The Mirror* that he has discovered in Oneonta, N. Y., a very promising singer and dancer, named Fred McCannon, aged sixteen.

Kate Bateman is teaching elocution in London. Emma Salisbury has joined the Sidney Drew company. Ella Salisbury is still with The County Fair.

* Advertise in the *CHRISTMAS MIRROR*.

The Bostonian, a monthly magazine whose aim is "a reflection of the past and present," has appeared under the editorship of Arthur Wellington Brayley. The first of October number contains an interesting illustrated article on the Boston Theatre, by Alexander Corbett, Jr., and an article entitled "A House and a Name," descriptive of the old home of Charlotte Cushman, with anecdotal matter relating to that actress, by James Henry Wiggin. *The Bostonian* will have a dramatic department under the editorship of Walter Littlefield.

C. H. Truesdell is playing Professor Theodore De Brizac with Frohman's The New Boy company No. 2, the tour of which will include San Francisco and the West.

The Tabor Amusement Company of Denver assigned last week, after the court was asked to arrange a settlement of the amount due from ex-Senator Tabor to Mrs. Smith, who was formerly Mrs. Saikheimer. She some time ago loaned him \$25,000 to prevent the foreclosure of a mortgage on the Tabor Block and Opera House.

* *The Christmas Mirror* will appear early in December. It will eclipse all holiday publications.

Struck Off has not been so successful as Augustus Pitou expected, and it will be withdrawn after next week, when it will be seen at the People's Theatre in this city.

The four-story building adjoining the Casino on Thirty-ninth Street has been bought by President W. Frank Hall, of the Casino Club, for the use of that organization. The building will be remodeled to accommodate the grill room, reading room and other apartments of the club, and the roof will be added to the Casino Roof Garden. An electric elevator will be placed in the building.

Eddie Collier says he has among his pupils a phenomenal child dancer, aged four, called Baby Josephine, and a woman from the McAllister set who promises to astonish society.

If you intend to place an advertisement in the *CHRISTMAS MIRROR* send your order now.

Napier Lothian is stage managing Nat C. Goodwin's production of *David Garrick* in Chicago.

The Sacketts and Wilhelm Lithographic Company of New York brought suit in Albany to foreclose a mortgage for \$14,000 given by Frances M. Comstock, wife of Alexander Comstock, on property in that city, to W. J. Arkell, publisher of *Judge*, and transferred by him to the plaintiffs. The mortgage was given to pay for printing for the High Roller company, in which Comstock claimed he and Arkell were jointly interested. Mr. Arkell denied any partnership agreement, and said he had loaned \$5,000 to Comstock, who said he could give no security, but that his wife would mortgage her property in Albany. Comstock testified that he had compelled his wife to sign the mortgage, and on this showing a verdict was rendered for Mrs. Comstock.

* Now is the time to secure advertising space in the *CHRISTMAS MIRROR*.

W. S. Hart has made a hit as Claude Melnotte. The Cleveland critics describe his reading of the lines as masterly.

Warren Fabian, who played *Herzog* in *The Black Crook* last season, has been re-engaged for the part.

Last week it was reported that the Memorial Hall at Lyons, N. Y., would close this season owing to the imposition of excessive insurance rates. This turns out to be unfounded. The house will continue open without interruption under John Mills' management.

Edward P. Temple writes to *The Mirror* that Meswood will close season next Saturday night.

The Harry Lindley stock company was tendered a banquet previous to closing a six weeks' engagement in St. Johns, N. B., by the management of the Myrtle Club in that city.

Albert W. Brown, with *The Girl I Left Behind Me*, now in Philadelphia, returns to this city Sunday to sing in Dr. Peters' Church, Boulevard and sixty-sixth street, and at the Temple in Brooklyn, in which he is tenor soloist.

George T. Meech, of The Tornado company, has been granted a divorce from Geneva Meech.

* Advertise in the *CHRISTMAS MIRROR*.

Jessie Preston, a burlesquer at the London Gaiety, noted for her impersonation of coster boys and girls, has sailed for New York with her sister and a concert hall artist called Princess Pauline. All are under engagement to Tony Pastor.

Millie Liston, formerly with *The Span of Life*, has by her own request been released from her contract with William Calder, and this week joins her husband, who is with J. K. Emmet. She will play a part in *Fritz in a Mad House*.

In the Name of the Czar will open under the management of its author, George C. Jenks, of Pittsburgh, at Columbus, O., on Thursday for three nights.

Grace Filkins has been engaged by John Russell for his comedians. She joined the company in Cincinnati last night.

Nelson Roberts is in town on business connected with Pauline Hall.

Julie King, formerly with The County Fair and Pauline Hall, has been engaged to play the ingenue role in *The Passport*.

* If you intend to place an advertisement in the *CHRISTMAS MIRROR* send your order now.

Edith Totten, of The Ensign company, denies the report that she was married recently. She says that she is not married, and has no intention of marrying.

David V. Wall, who has just returned from abroad, has signed with John A. Forpaugh to play the leading juvenile part in *The Plunger*, which will open at Forpaugh's Theatre, Philadelphia, next Monday.

Levi Bloom will open with Jacob Litt's Ole Ole son company next Monday.

W. H. McDougall has been engaged as stage manager of the Standard Theatre, Chicago.

After the run of *The Rattle Shop* at the Empire Theatre, *Gunda Marburg* will appear as the Earl of Canterbury in *The Masqueraders*.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1893]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per square line. Quarter-page, \$1.00; Half-page, \$1.50; One page, \$2.00. For three months, \$5.00; for six months, \$9.00; for one year, \$15.00. Reading notices marked "N" or "D" for one week. Charges for inserting portraits furnished on application. Six page done at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning. The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTIONS.

One year, \$15.00; six months, \$9.00; three months, \$5.00. Payable in advance. Single copies, 10 cents. Foreign subscription, \$5.00 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 40, Chancery Lane, and at American Advertising Newspaper Agency, Trafalgar Hill, 101, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kluge and at Bontano's, 27, Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 44, Rue de la Harpe. The Trade supplied by all News Companies.

Remittances should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Extended at the New York Post Office as Second-Class Matter.

NEW YORK, - - OCTOBER 27, 1894

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

ACADEMY OF MUSIC.—SHERBANDORF, 815 P. M.
AMERICAN.—THE MAN WITHOUT A COUNTRY, 8 P. M.
BROADWAY THEATRE.—DO WOLF BODEN, 815 P. M.
CASINO.—DELLA FOX, 815 P. M.
DALL'S.—A GAYETY GIRL, 815 P. M.
EMPIRE.—THE BACCHUS SHIP, 815 P. M.
FIFTH AVENUE.—HUNTER DUMPHY UP-TO-DATE, 815 P. M.
FOURTEENTH STREET.—CHANCEY OLCOTT, 815 P. M.
GARDEN.—LITTLE CHRISTOPHER COLUMBUS, 815 P. M.
GRAND OPERA HOUSE.—PRINCE AND WEST, 8 P. M.
HERALD SQUARE.—RICHARD MANSFIELD, 8 P. M.
H. R. JACOBS THEATRE.—THE ENEMY, 815 P. M.
KOSTER AND BIAL'S.—VARIETY AND ORBERTA, 8 P. M.
LYCEUM THEATRE.—E. H. SOTHERN, 815 P. M.
MIDLAND.—THE PRODIGAL DAUGHTER, 8 P. M.
PALMER'S.—OLGA NATHANSON, 815 P. M.
TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—JOSEPH HARTWORTH IN ROSEDALE, 815 P. M.
COLUMBIA THEATRE.—THE BOSTONIAN, 815 P. M.
COL. SINN'S PARK THEATRE.—A REMINISCENCE TOWN, 815 P. M.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

ABOUT HISSING AGAIN.

No recent happening of the theatre has provoked more comment than the arrest of a man in one of the New York houses some weeks ago for persistently hissing during a performance, and a judicial declaration in favor of the offender that a person may hiss in a theatre "at a proper time for showing approval or disapproval."

Many prominent newspapers throughout the country have commented upon the incident, and the court's decree thereon. A great majority of the press opinions are in line with that expressed by THE MIRROR, which held that it is an illustration of extreme selfishness and bad taste for a person to repeatedly and loudly disapprove of what pleases those about him in a public place.

THE MIRROR's comment, like the comment of other papers, was based on the confessed facts in the case in question. The man arrested admitted that he steadily expressed disapproval by one of the most exasperating means for showing dislike—the hiss—of an exhibition that seemed to please everybody else in the theatre. The learned judge in the case seemed to ignore the specific facts in order that he might propound one of the principles of personal liberty against which no one of orderly habit would protest under ordinary circumstances. In this case, the circumstances were extraordinary.

Our esteemed and generally clear-cut contemporary, the *Home Journal*, in an exceptional editorial of the subject, takes sides with the judge and the hisser, ignoring the exact facts in the case that have controlled other editorial expression in favor of seemingly conduct in public places. We agree perfectly with the aphoristic assertion of the *Home Journal* that "discriminate hissing is not nearly so objectionable as indiscriminate applause;" but like the flowers that bloom in the Spring, this has nothing to do with the case of the person who was arraigned before Justice Voorhies for conduct in a theatre against which the audience itself would probably have protested forcibly if a policeman, in line with his

duty, had not removed the disturber. The man who hisses persistently against the expressed approval of all those about him in a theatre does not show discrimination. Such a person reveals a characteristic that would make proper his classification among public nuisances.

As THE MIRROR remarked in a former article on this subject, "such a man, if he is not pleased, should go out, or let the rest be silence." The *Home Journal*, in quoting this opinion, says "What is meant by the last half dozen words is not over-clear." This opinion was meant simply to be clear—not "over-clear," whatever that may be, or under-clear, if such a thing there be. The man who does not like a performance should not interfere with its enjoyment by persons who do like it.

A RED LETTER NUMBER.

THE ablest and the brightest men and women of the profession will be represented in the CHRISTMAS MIRROR, whose pages will be illustrated, moreover, by many of our best-known artists in black and white.

It will be a number of which THE MIRROR's friends and readers—the entire dramatic profession—may be proud.

Advertisements for the CHRISTMAS MIRROR should be arranged for at once.

There is no time to lose.

As we explained last week, a larger edition than ever before will be printed, and that will necessitate closing the business columns earlier than usual.

The advertising rates are the same as last year.

The CHRISTMAS MIRROR is, without a rival as a medium for professional announcements of all kinds.

ANOTHER AUTOCRATIC FREAK

WHILE Mr. GERRY is awaiting hopefully the restoration of the whipping post in this State, he is amusing himself by getting Mayor GILROY to license children to act but five times a week, compelling their managers to obtain substitutes for one night and a matinee.

This absurd but annoying requirement is undoubtedly within the Mayor's legal power; but the law never contemplated it.

However, the Mayor and the courts have combined to defeat the spirit of the law ever since its enactment.

It is a travesty upon our legislative system that the executive and the judiciary departments can defy the expressed will of the people and the clear purpose of their law makers in this wise. But the tidal wave is coming!

JOHANN MOST's debut as an actor at the Thalia Theatre in this city in the part of the arousing weaver, old Bannert, in GERHART HAUPTMANN's play, *The Weavers*, was applauded by an audience that understood the occasion and sympathized with its purpose, the benefit of Most's paper. But the fact that such a paper needs a benefit argues strongly against its claim upon public attention. As for Most, he will never develop beyond a "one-part actor," and even as an "arouser" his field is restricted.

THE Boston Transcript, in commenting upon the arrest of an actor in that city the other day, said "he was put in the cell once occupied by CHARLES FRANCIS TRAIN." Is it possible that there is a newspaper writer who does not know GEORGE FRANCIS by his right name? If so, worse than waste indeed have been the postal cards all sickled over with his blue-red melancholy. But the Transcript will probably see his chromatic pencil correctively applied, for GEORGE FRANCIS is still alive.

FACT is stranger than fiction, and to paraphrase another axiom, coincidence makes strange bed-fellows. The company playing *The Burglar* lost their valuables through a burglary in a Pennsylvania town the other night.

If there is any virtue in a name, HENRY CLAY MINER ought to get there.

FOOLISH FUN.

HOW THEY SETTLED IT.

HAVERY.—"There was quite a disturbance among the Living Pictures at the Imperial the other night, and they all refused to dress for the performance."
KREIN.—"Well, they gave the performance as usual. How was the difficulty adjusted?"
HAVERY.—"Oh, they all made up."—*Revue*.

ONE DISADVANTAGE.

FIRST STRANDED THIRTIEN.—"Ah, Brutus! Me oft-times think we owe a debt of gratitude to these railroads. Just think of walking mile after mile over busy, rocky roads, instead of over these nice, smooth 'sleepers'!"

SECOND STRANDED THIRTIEN (angrily).—"Bah! Railroads! Bah! Cars, you say? If it wasn't for the railroads we wouldn't be able to get so far away from home!"—*Puck*.

THE MIRROR.—"I trust you enjoyed my play?"
THE PATRON.—"Yes, indeed. The entire act was so delightful."—*Chicago Record*.

HICKS.—"Isn't there some mistake here, Scribble?"

SCRIBBLE.—"How?"

HICKS.—"Somebody's sent me a free pass to go and see you play."

SCRIBBLE.—"That's all right. What's wrong about it?"

HICKS.—"I understood people were paid for going."—*Morley's Bazar*.

PERSONALS.

POWERS.—James T. Powers

has given a new

lease of life to

The New Boy by

his clever and

droll performance

of the title

role, and the

houses that wit-

ness it at the

Standard have

grown steadily

since his advent

in the cast. Mr.

Powers says that

he is well satis-

fied to have

the part second-

hand, for had he

originated it

there would have

been less credit

given to him,

which is un-

doubtedly true.

LANE.—Clara Lane has been engaged to re-

place Volande Wallace as Guinevere in Little

Christopher Columbus at the Garden Theatre.

WEATHERSEY.—Jennie Weathersey was the

original Princess in *Erminie*. It was erroneously

stated last week that Louise Sylvester, who after-

ward appeared in the part, was the original.

O'BRIEN.—Robert Hilliard's new advance man

is Branch O'Brien, who left town last Sunday to

begin work. Mr. O'Brien is a thorough business

man, and his newspaper efforts in behalf of Mr.

Hilliard will valuably assist that actor.

KNOWLES.—Edwin Knowles says that he

closed Helen Danvers's tour because her play,

That Sister of His, after a fair test was found to

be an inadequate medium for the star.

MURRAY.—David C. Murray is writing what

are described as "three satirical dramas not in-

tended for presentation on the stage." Some

time ago Mr. Murray said in an interview that to

be a successful novelist "one must have a tramp,

one must have a campaigner, one must have

starved and dined with cabinet ministers." His

conception of the successful dramatist would be

interesting.

MURRAY.—J. K. Murray has been engaged for

the role of Captain Slammer in Little Christopher

Columbus, Herman Blakemore having retired

from the cast.

ROBINS.—It is reported that Elizabeth Robins,

several years ago a member of the Boston

Museum stock company, and now well known as

an actress in London, will originate the character

of Tess of the D'Urbervilles in Hardy's dramatiza-

tion of his novel.

MELBA.—Madame Melba, who was billed to

appear at the first Sunday concert of the season in

the Metropolitan Opera House on Sunday

evening, was unable to appear on account of a

severe cold.

CRANE.—At the end of the final performance of

The Merry Wives of Windsor at the Star last

Saturday, W. H. Crane made a short speech in

which he declared it to be his intention to con-

tinue giving thorough productions of legitimate

comedies, and that his aim was not to teach the

public what it shall like, but find out what it

wants.

EHLER.—Eugene F. Ehler, who had a stroke of

paralysis of the entire left side of his body six

months ago, is now able to get about with the use

of a cane. He is at his home in Brooklyn.

FROHMAN.—Charles Frohman, who went to

Chicago last week to watch the rehearsals of The

Masqueraders, returned to town on Saturday.

GIBBS.—Mrs. Berlan Gibbs, in consequence of

the death of her godmother, Mrs. Phillips, is in

mourning and will not return to the stage again

this season until the New Year. She denies the

report that she has retired permanently.

ROBERTS.—R. A. Roberts will sail for England

next Saturday to watch the performance of The

Fatal Card at the London Adelphi. Mr. Roberts

will stage the piece here for Charles Frohman.

LARKINS.—Grace Larkins, formerly of the

California stage, has been in Roosevelt Hospital

for three weeks past suffering from spinal men-

ingitis. She is reported to be in a serious con-

dition. Miss Larkins is from Richmond, Va., and

has been on the stage several years.

MANSFIELD.—When Richard Mansfield was in

Atlanta, Ga., last season, he refused to pay the

price demanded by a cabman for transportation,

on the ground that the charge was inequitable.

The newspapers of Atlanta criticised Mr. Man-

sfield, sharply for this, but now they are praising

him. Several days ago he sent to the Woman's

Department of the Cotton States and Interna-

tional Exposition a cheque for \$100 as a dona-

tion, hence the change in opinion.

WALDRON.—Dan Waldron is managing the

Swedish Ladies' Quartette, now on the Pacific

coast. It is nearly forty years ago since he filled

the same position for Miss Goodenough and the

Allegheanians—famous singers in their time.

DITTENHOEFER.—Judge A. J. Dittenhoefer

has returned from a prolonged visit to Europe,

and has plunged once more into the rush of

duties connected with his immense legal prac-

tice. His trip benefited him greatly.

OILS.—Joseph Oils, the able dramatic critic

of the Atlanta Constitution, was in the city last

week in the interest of his paper. Mr. Oils told

a MIRROR representative that he believed the ad-

vent of Henry Greenwall in Atlanta management

would result in benefit to local playwrights. Com-

petition, he said, must tend to improve the

quality of visiting companies.

LEDERER.—Emmanuel Lederer, the German

dramatist's agent, has been confined to his house

for the past ten days by an attack of gastric fever.

He is now fully recovered.

MC CARTHY.—Justin Huntley McCarthy and

his wife (Cissy Loftus) went to Philadelphia last

week and returned to town yesterday.

GRATTAN.—Stephen Grattan has been engaged

for the Lyceum stock company for this season.

PRICE.—W. T. Price, the play reader of

Palmer's Theatre and the author of "The Tech-

nique of the Drama," has just published a life of

Charlotte Cushman.

JOHNSON.—Joseph Johnson, Jr., dramatic critic

of the Atlanta Journal, is spending a few weeks

in New York.

A BURR DENIED.

It was reported on the *Rialto* yesterday that the Rosedale company which is now playing an engagement in Brooklyn would close next Saturday evening. It was also said that the members of the company had not received any salary for three weeks.

H. S. Taylor, who controls and manages the play, when seen by a MIRROR reporter, denied the story. "There is not a word of truth in it," said Mr. Taylor. "We have been doing excellent business all along and intend to stay out all the season."

CONGRATULATIONS.

Contemporaries Review Generous Compliments Upon The Mirror and Its New Dress.

Buffalo Express.

THE DRAMATIC MIRROR comes this week in a new dress of type. It had always been the handsomest, as it was the best dramatic paper in the country, but now, with its beauty doubly enhanced, its brightness dimmed, and its news columns fuller than ever of the doings of the players, there does not seem that any compliment can be paid it which would be undeserved. And right here and now this column wants to acknowledge the obligations it is under to THE MIRROR. It is the guide, philosopher, and friend of the provincial dramatic editor. So long as THE MIRROR is published, so long can the readers of the *Express* know what is freshest and best of dramatic news.

Philadelphia North American.

THE DRAMATIC MIRROR appeared in a new dress with this week's issue, and our contemporary has an unusually bright and prepossessing appearance. THE MIRROR is the theatrical authority, and Harrison Grey Fiske, its editor and proprietor, is to be heartily congratulated on the success and prominence which the journal has gained throughout the United States. The *North American* extends its respects, and wishes for a continuance of its prosperity.

Kansas City Journal.

THE DRAMATIC MIRROR appeared last week in a handsome new dress. It has always been a handsome journal typographically, but it looks better than ever now, while the new type conforms better to the pressing necessities for condensation, the paper has grown so in all departments as to be beyond question the leading dramatic organ of the country. It is gratifying especially to note the growth of the paper within the past year. Editor Fiske is gathering the fruits of conscientious and dignified methods.

Buffalo Inquirer.

THE DRAMATIC MIRROR has donned a new and becoming typographical suit. This paper has improved even during the hard times. It is of undoubted value to those in the profession, those having friends in it and those out of it who merely wish to keep track of current dramatic events. I congratulate THE MIRROR on its evident prosperity.

Boston Beacon.

THE DRAMATIC MIRROR appeared last week in a new dress of type. THE MIRROR is invaluable to everyone interested in the drama, and it is a pleasure to congratulate it upon its well-merited success. We again gladly express our indebtedness to its columns for many interesting news items.

Fowler's, N. Y. Gazette.

THE NEW YORK DRAMATIC MIRROR.—This excellent journal is far ahead of all its competitors in theatrical journalism. The number for the current week appears in an entire new dress, which adds greatly to its typographical appearance. Editorially it cannot be any better than its editor and proprietor—Harrison Grey Fiske—and his able corps of assistants have made it for the past decade. No fuller, better or more diversified bill of theatrical literary report is possible, and every reader of THE NEW YORK DRAMATIC MIRROR is kept in touch with the theatre all over the world in all its various and multitudinous ramifications. Continued prosperity to THE MIRROR and its brilliant owner!

Providence, R. I. Journal.

THE DRAMATIC MIRROR, always a handsome paper, is now especially handsome in its new dress of modern old style letter and tasty headlines. And it is as good as it is beautiful.

Boston Times.

THE DRAMATIC MIRROR is one of the most readable of similar publications that come to this office. We are indebted to it for much information as to what is going on in the amusement world.

Brynauk, Ga., Morning Call.

That standard theatrical publication, THE DRAMATIC MIRROR, makes its welcome appearance in our midst this week with a brand-new Fall dress, with all the choice trimmings of a prosperous and artistic journal. THE MIRROR may be quoted as the leading organ of the theatrical profession, the dramatist, and of all lovers of the drama.

Theatrical Tidings.

The career of THE DRAMATIC MIRROR, the organ of the American profession, is interesting. It indicates the ability of its editor, Harrison Grey Fiske. In January, 1879, THE MIRROR was started by Ernest Harvey. He secured Stephen Fiske, dramatic editor of the *Spirit of the Times*, to write the leading editorial. Like all new journalistic ventures, for a time the paper lost money. In a few months it was formed into a stock company, and Harvey retained a one-third interest. In the summer of 1879, Harrison Grey Fiske joined THE MIRROR's staff. Soon afterward he became its editor-in-chief, and Mr. Fiske was then only eighteen years old. Harvey retired. Under Mr. Fiske's direction the circulation and advertising grew rapidly. It was not long before the publication was placed on a paying basis. Mr. Fiske had acquired Mr. Harvey's interest. Soon he purchased two-thirds of the stock. He then exercised full control. A few years later he bought the remaining stock, paying a large premium for it, and then wound up the stock company, thereafter appearing as sole proprietor. Before THE MIRROR's advent the profession had been the victim of systematic blackmail. One of the paper's first achievements was to break the power of the gang that levied it through the medium of a notorious dramatic paper, and to drive the chief offender into other fields. Mr. Fiske furthermore used the influence of THE MIRROR to further a number of important movements looking to the benefit of the profession. THE MIRROR, for instance, suggested and virtually founded the Actors' Fund. It has fought piracy. It has proposed, and has aided in securing, legislation beneficial to actors and managers. In short, it has been a consistent advocate and a loyal friend to the class it represents. To-day THE MIRROR stands prominently in the field of American dramatic journalism. It has reached a point of business success that would have seemed impossible in the early days of its career. A year ago Mr. Fiske refused a cash offer of \$25,000 for his paper. To-day he would refuse twice that sum.

A Unanimous Opinion.

"I congratulate you upon the new dress, THE MIRROR was always a neat paper, and it is now beautiful typographically."—STEPHEN FISKE.

"Congratulations. The appearance of the paper is beautiful."—WILFRED NORTH.



The unforgotten stage has suffered horribly of late from its invasion by burglars, burglars, saloon-keepers and other disreputable characters; but the lowest depths yet sounded will be reached, probably, in the exploitation of a piece called in the Tendency.

To accomplish an unprecedentedly unsavory realism the worst crooks and law breakers from the rottenest precinct of the metropolis, it is said, have been engaged to appear in this piece. Included in the outfit are a dive-keeper, a bunco man, a green-goods operator, a disgraced police captain and several other bad characters well known in criminal circles.

This venture will be the crowning outrage committed upon the theatre. It seems incredible that self-respecting managers can give dates to such a gang. It remains to be seen whether on the public's part morbid curiosity will outweigh considerations of decency in respect to patronizing in the Tendency.

In this connection an actor said yesterday:

"There seems to be no limit to the turpitude of men who, eager for gain, are willing to drag the drama in the gutters and pander to the lowest taste."

"If crooks continue to enter the profession a day may come when the actor who hasn't a line of burglaries, highway robberies, arsenals and homicides to point to proudly will not be 'in it.'"

"That will be the day when professional cards will read: 'Resting at Blackwell's for the Summer.' 'Address Sing Sing for five years.' 'Starting our interrupted pending trial.' 'On account of disagreement of jury am now prepared to look.' 'At liberty for character pickpockets.' 'Line of business: Gentlemenly House-breakers and Safe-openers.'"

"It's rapidly becoming a beautiful condition of affairs. The legitimate actor, who has studied and worked hard, begins to think that he wasted his youth in not taking an apprenticeship under Tom Gould or Hungry Joe. If it keeps on the Empire School and the American Academy of the Dramatic Arts."

Mrs. Kendal's interviews are usually subject to subsequent denials, but she stands on record at the present writing as opposed to the woman bicyclist.

Probably there is no more militant exemplar of the famous British Matron than Mrs. Kendal, who is never backward in availing herself against everything in woman's sphere that does not smack of prunes and prisms.

"When a girl gets astride her bicycle," says Mrs. Kendal, "she bids farewell to good looks. If she develops new muscles, be sure some other part of her will suffer, some faculty will be slighted, some natural trait undeveloped. As for bloomers, they are abominable."

I do not suppose that the most enthusiastic advocate of the wheel pretends to say that it meets every requirement of humanity; but, surely, if it hardens the muscles, expands the lungs, exhilarates the mind and promotes health and good spirits, it is not to be frowned upon by sensible women.

Mrs. Kendal in bloomers on a bicycle might not be the most fascinating spectacle in the world, but it is possible that a course of cycling would blow away the cobwebs of ancient convention from her brains and place her in a closer relation of harmony and sympathy with the progressive tendencies of her sex to-day.

Among other things that Mrs. Kendal said to the interviewer on this fruitless theme was this: "I suppose my objection to the woman bicyclist is based on my belief that there is no harm in woman doing anything men can do, provided she can have a few minutes' conversation with her Creator and after a great deal he has so wisely ordained and nobody has dared to dispute till we came across the bicyclist."

A St. Louis paper makes this remark the basis for the question, "Whether Mrs. Kendal consulted her Creator before she consented to embark in the task of stuffing an abandoned wretch like The Second Mrs. Langran down the maddening throats of decent American men, women and children?" Which only goes to show that there is a first cousin of the British Matron right in St. Louis.

Are the "abominable bloomers" worse than the wardrobe that Mrs. Kendal is said to have worn in that same St. Louis?

This is the way it is described: "Sheaveless gowns, street dresses, with trains and flat shouldered capes are not to be found in up-to-date costumes, yet these were the features of dress which the English society actress thought good enough for the elegant St. Louisians who greeted her Friday evening. She was in dress much what would be called 'very Indianapolis.'"

The candidacy of Harry Miner and "Tim" Campbell in the ninth congressional district furnishes the comedy element for the newspapers in this very much mixed political campaign. In certain respects the rival contestants seem to be pretty well matched.

The Salt Lake papers describe a speech by Edwin Royle delivered in that city recently. He is alleged to have said that "the newspaper of to-day is a boiling pot, whose contents are incongruous and filthy." He asserted also that critics are the greatest of all humbugs who if they had the ability to do anything else would not be engaged in such a pursuit.

The Salt Lake critics hit back at Mr. Royle by saying that the average newspaper is quite as clean as the play of Friends, and that it is decidedly less profane. They also advert to the activity of Mr. Royle's press agent in "working" their papers preliminarily as evidence of the fact that the incongruous and filthy newspaper has its uses, even in Mr. Royle's case.

The fact is, that Mr. Royle played an engage-

ment in San Francisco a short time before he reached Salt Lake City. That undoubtedly accounts for his speech.

Much speculation has been indulged in regarding Mr. Mansfield's announcement of a "public dress rehearsal" of young Mr. Stoddard's Napoleon at the Herald Square. A public dress rehearsal is something of an anomaly.

Does Mr. Mansfield intend to invite the public free of charge to the rehearsal, or does he intend to sell tickets? In the former case he would have a large house; in the latter case the words "dress rehearsal" would be a misnomer.

Perhaps Mr. Mansfield has chosen this odd form of announcement in order that the public may overlook any shortcomings in the matter of the "get-up" of Mr. Stoddard's play. I hope no injustice will be done to the work in that respect, however, for I am told that much of its popular and dramatic effect will depend upon the careful presentation of several elaborate historical tableaux.

Although times are hard in Australia, the profession has started an Actors' Fund in Melbourne, patterned and named after our own charitable institution.

Recently a "dramatic costume football match" was organized by Harry Musgrove, business manager of the Princess Theatre, of Melbourne. It was an immense success. The gross receipts were \$4,750, and the profits were \$4,000.

The splendid result of this entertainment has encouraged the managers of the Australian Fund to make the affair an annual event. I do not think our Fund ever beat the Melbourne figures with a single benefit entertainment.

A Ride for Life was presented at the Grand Opera House a couple of weeks ago. During the engagement Walter Fessler was notified by the Gerry Society that a substitute would have to be procured for the child that appeared in the piece for one performance.

This notice said: "The child now playing is allowed to appear at five night performances and two matinees; but during the middle of the week another child must be engaged for a single performance."

This notice was received by Mr. Fessler on Wednesday night. He had to rush around on Thursday to get another child.

"New York is the only city where such a rule is in force," said Mr. Fessler, in speaking of the matter. "And for my part I cannot understand why it should be so. Stage children are required to be in the theatre about sixteen hours a week. During that time they are warm, comfortable and well fed. On the other hand, look at the children in the factories and on the streets!"

I learn that the arbitrary rule described is now enforced in many cases by the Society. It is about as silly and useless a rule as could be made.

The Gerry Society under the Gilroy regime seems to have its own way pretty much. The spirit and purpose of the Stein law has been defined and defeated. Mr. Gerry asserting with grim pleasure that had the profession allowed the old law to stand without alteration, he would not use his powers so severely.

Mr. Gerry knows as well as any other man that under the old law the appearance of any child in a dramatic performance was expressly prohibited and that it was only by disobedience of the law and its neglect by him in certain cases that allowed children to appear at all.

The Stein law was intended to remove this objectionable prohibition and substitute the licensing system. By reason of a technical flaw in the language of the statute Mr. Gerry succeeded in upsetting the object the Albany legislature had in view when it passed the law, which was to permit licenses to be issued to children to sing and to dance as well as to act.

Mr. Gerry said of Mr. Gerry's power recently before the Senate Investigating Committee "it is a dangerous thing to give such absolute power to any person who walks on God's footstool."

And Mr. Gerry spoke truly. Mr. Gerry's power is altogether too great to be consistent with the principles of a free State, and sooner or later his autocratic rule will be broken.

MARIE BURROUGHS AS A STAR.

Marie Burroughs made her debut as a star at Detroit last Tuesday evening, appearing in The Scapagoat, a comedy drama in four acts by Gertrude Warden and Wilton Jones, at the Lyceum Theatre.

The story of The Scapagoat is this: The Hon. Bruce Laidlaw, M. P., has married the handsome and unsophisticated daughter of Dr. Marsden, of Oxford, not knowing that a few months before she had been engaged to an erratic young nobleman—Aubrey, Marquis de Vaux—who she had known from childhood, the secret having been kept from Laidlaw by a compact with his sister, Maybelle. Lola herself was not aware of the true reason why the engagement was broken, and had married Laidlaw to cover her humiliation. Aubrey's mother had been the cause of breaking the engagement, she having confided to Dr. Marsden the fact that her husband, who is supposed to be dead, is in fact an inmate of a madhouse, and that Aubrey is tainted with insanity.

Aubrey, himself not knowing that his father is insane, persists in his belief that Lola, although married, will yet return to him; and he haunts the house of her husband, ostensibly to pay court to Laidlaw's sister, but really to be near the woman he loves. The discovery of a ring and one of his early love letters to Lola by her husband raises doubt in the latter's mind as to her fidelity, and complications ensue on this line until Lola, determined that Aubrey himself shall release her from unjust suspicion, visits his chambers. Here she finds him actually insane, and narrowly escapes injury at his hands, just as her husband appears and learns the true state of affairs. In his frenzy Aubrey kills himself. Thus the play is seen to be a study in heredity, but its psychological feature is said to be suggested by the action rather than dwelt upon in the dialogue.

Miss Burroughs plays the part of Lola, John E. Kellard that of Aubrey, Louis Massen that of Laidlaw, and the other parts are filled by Mark Price, Harry Gaynette, Harry Bancroft, Fred Maxwell, Mrs. Jean Clara Walters, Minnie Monk, Eleanor Perry, Francesca Lincoln, and Minnie Marshall.

TOM KARL REIDES.

The withdrawal of Tom Karl from the partnership of The Bostonians will not, it is said, affect that organization in any way except to change the trade name to Barnabee and MacDonald.

Last season it was arranged that Mr. Karl should have no further active participation in the management of the firm, and ever since then he has only been a member of it in a proprietary sense.

The sale of Mr. Karl's interest was effected last Wednesday evening.

* * * Advertisement in the CHRISTIAN MIRROR.

INITIAL STYLING.

Under the management of Mr. AUGUSTIN DALY.

Appearing in those roles which she has played so successfully in London, Paris and New York.

ROSALIND, VOLA, KATHERINE,
VERA, ANNIS,
LADY TEAZLE.

Oct. 6.—Chestnut Street Opera House, Phila. - 2 weeks
Oct. 22.—National Theatre, Washington, - 1 week
Oct. 28.—Auditorium, Louisville, - 3 nights
May 29, 1895.—Daly's Theatre, London, - season.

2 weeks
1 week
season

LETTERS TO THE EDITOR.

A PLEA FOR THE PRESENT.

NEW ORLEANS, Sept. 30, 1894.

To the Editor of the Dramatic Mirror:

So much has been published in the columns of THE MIRROR regarding the deterioration of acting and dramatic productions, that I am tempted to write something on the other side of the question and send it to you for publication. I know that it is a dangerous thing for an actor to have pronounced opinions on any subject, as his profession may bring him into conflict with some of the mighty ones in authority; but as I read in a newspaper I'll fling to the winds all caution and put down my thoughts even though they may not meet the approval of those correspondents who have already made your journal the vehicle of their views.

It is said that acting was never at a lower ebb than it is at present, and that from a literary standpoint we have no such thing as a drama; but every student on the stage will tell you that these remarks are as old as the theatre, and that from the days of Burbage to John A. Stevens there has always been a time when acting was better than it is and was when grumblers wrote and spoke about it. The great difficulty about giving an opinion of acting is that each man views it according to his own peculiar light and what one calls force another calls rant, and if South speaks approvingly of some actor's quiet and artistic methods, Brown is liable to say he is a stick and is quiet without being artistic, because he hasn't a particle of feeling.

The question is, "Is there a standard by which to judge actors?" For instance: I play a rough southerner in a modern melodrama, to the satisfaction of the audience and the public. In doing so I less an actor than when I play such parts as Cleon in As You Like It, and Ophelia in Hamlet, simply because the first is written in unimaginative prose, and the latter two in verse? The final critic will decide in the affirmative, but the man who knows the stage will say: "No, you are an actor as long as you interpret characters, whether it be melodrama or tragedy, and if the characters are false to nature the blame should fall on the dramatist, for he is the creator, the actor being simply his interpreter." I make these remarks with the understanding that the actor gives an accurate interpretation of the dramatist.

Your correspondents indulge in a great deal of wise and wise-sounding talk, but they are not the old style of comedians. Well, they will come again when the time is ripe for them. They had their whirl, and we are having ours. When literature was less abundant than it is now people went to the theatre to hear noble sentiments declaimed, and to attend the representation of the passions on a gigantic scale. We don't want that style of thing to-day, preferring, needless to say, brevity and high artistic idealism. Starting stations. The idealist would like nothing better than to listen to poetry, but the materialist wants good rough prose; and as he is largely in the majority he rules the roost, and well that it is so.

I wonder if those men who are always prating about the past glories of the drama ever read much of the old style of comedians. I have from the Grecian to the modern, and, with the exception of the latter, very few of them amount to much. Long-winded speeches, fair characterization, and a total absence in simplicity in plot, with here and there a few noble sentiments. The old comedies, with a few exceptions, are masses of verbiage, nowhere from a dramatic standpoint, faulty in construction, and highly artificial in characterization. There are some witty lines in Congreve, Sheridan, and Goldsmith, but we can't have them every night, so why not accept with a good grace the plays of Harrigan, Hoyt, Donnelly and the various other writers who "eye nature's walk, South folly as it flies, and catch the manner of their living as they pass."

The people are the best judges of what they want. They know nothing and care less for the days of Dick Steele and his friends. They like to see the gentlemen of the Fourth Ward as humbled by Mr. Harrigan; they revel in the wind-blown whiskers of Mr. Hoyt's airy creations, and the many oddities of Charles F. and Wilkinson's Widows are more pleasing to them than the polished stanzas of the old comedies, and that were high-heeled shoes under Queen Anne, or quaffed libations of soul-melting wine to the toast of Sheridan or Goldsmith when the theatre was frequented almost entirely by men of parts and learning.

Now as to actors: I think the actors of to-day are just as good as those who have gone before. It seems to be a peculiarity of human nature to be dissatisfied with the present, and to long for the past. In retrospect and anticipation we find our chief delights. The actors of the immediate past were good ones; but how often have I been told, when praising G. V. Brooke, T. C. King, Harry Sullivan, Neil Warner, and Edwin Booth, "You should have seen Macready, the Kembles, Edmund Kean, Edwin Forrest, Charles Mathews, Edward H. Sedgwick, Richard III., Robert Downing, Hamlet, Frederick Warde, Hugo, and Louis James, Ophelia, to say nothing of Mr. Otis Skinner's aesthetic delineation of Macbeth."

What is true of tragedy is no less true of comedy. In France Wilson, Sol Smith Russell, Rowland Buckstone, John Kean, Joseph Orr, James Compton, Joseph Wilkes, Nat Goodwin, Edward H. Sedgwick, De Wolf Hopper and many other workers of Thalia's molting moods, I consider that we have a galaxy of comedians equal, if not superior to the "tea-trailers" of the good old days when dullness reigned in the absence of the "gag" and Terpsichore was ignorant of double dross, rig steps, splits and slippery day effects.

No, sir, acting, not declaiming, neither is dramatic writing. We have with us dramatists of skill and culture, men like Bronson Howard, Charles T. Vincent, David Belasco, Franklin Fyles, Myron Lefingwell, Clay Greene and Augustus Thomas, prose poets of keen observation and great constructive ability, who are transferring to the contemporary stage types of character peculiar to our country and our age; and while actors like Barrymore, Carlyle, Kellard, Lackaye, Page Cooke, Morris Pike, Theodore Hamilton, Delancey Barclay and Richard Mansfield are left to interpret them there is no danger that the public will suffer for instruction and amusement. Yours sincerely,

MARION BULLOCK.

BROOKLYN IN DRAMATIC COMPANY.

A PATRIOTIC ACTRESS.

PHILADELPHIA, Oct. 12, 1894.

To the Editor of the Dramatic Mirror:

See—in this week's MIRROR there are several allusions made regarding the departure to Europe of a young woman who within the past few years has made herself known to the theatrical public as an actress of ability and some genius. She has taken pains, evidently to impress on her many friends, the fact that America is no place for her and her wonderful gifts, and to make them marvellous and more worthy of appreciation in this country she must needs go abroad in

order to obtain the stamp of foreign opinions and commendation.

Is it possible that a true American at heart can have such a belief? Has it come to be a fact that Americans are realizing the sarcastic predictions of their jealous English cousins, and are looking to England and the continent for fame, though not for fortune?

It is a mistaken idea that true genius and sterling talents are not appreciated by American audiences and American managers. Some of the greatest actors and actresses the world has known have hailed from America, and most of them were born in America. One need but glance at the long list of grand men and women who won the plaudits of the world, through their first brilliant triumphs in America—Cushman, Forrest, Junius Brutus Booth, Davenport, McCullough, Edwin Booth, Mrs. Bowers, Mary Anderson, Jefferson, Ada Rehan, and dear old Mrs. John Drew all won their greatest triumphs in America, and under American managers.

Let it not be said by loyal Americans and members of the dramatic profession—a profession which is ennobling and that inspires the grandest passions of the human soul—that to be known, that to be appreciated and understood, that to be "met" with brass hands down the line, "that to secure 'star engagements' with American managers, one must first go to England or France and meet with success; at their hands, and then come right expect an engagement which will bring an American public to one's feet. It is absurd, it is unworthy, it is most surely un-American.

I am confident that the majority of American actors and actresses will voice my sentiments in the fact that the American public is the most just, the most unselfish and enthusiastic when true merit is in the balance than in any land under the sun. It is only within the last few years, comparatively, that English and French artists have ventured to face American audiences. Why? Because they have very wisely concluded that they would be more than welcome, owing to the facilitating nature of American actors and actresses.

During the past few years the dramatic profession has been suffering in the throes of a transitory era. A decided revolution is all that is necessary to bring about the proper condition of affairs. We need firmness and loyalty, confidence and belief in our convictions, in order to continue the grand work of America's superiority over all nations, in all arts. It is unfair, it is unjust, to inculcate into the mind and heart of struggling genius the idea that in any land but America the much-prized laurel can be earned.

All honor to those gifted ones, Bernhardt, Duse, Hading, Coquelin, Irving, Terry, Barrett, the Kendalls and many others, who have given us the opportunity to admire and applaud them; but let us not in our American enthusiasm forget our own country and its heroes and sons and daughters. To be worthy the plaudits of the proudest nation on earth, America, we must needs be unflinching in our determination to conquer all obstacles and win the good which is nobly won when bravely fought for.

To the Anglo-Americans and imitators ones I would say: Go to foreign lands and stay there, for America, like a jealous, loving mother, will rebel at ingratitude and ungrateful negligence.

Let us be true to our land. Do we ever hear an Englishman, a Frenchman, an Italian speak slightingly of his own country? No! He has too much respect for himself to slander the land of his nativity. It is folly to assume that we have superiority across the Atlantic. Even at the present hour, American managers are endeavoring in every way to encourage American talent. By founding dramatic schools, purchasing plays from Americans, and dramatizing American authors' novels, is not that sufficient in itself to prove the unminuteness of the remarks made by the young lady, who but a short time since left our shores with her entourage of admirers for all things American, the public, the managers, the profession? It is to be regretted that at the supreme moment she found herself unable to continue her work here, for surely by her perseverance she had gained most kind recognition from the public, and deservedly, too. She should have waited, instead of seeking abroad the crown of glory which might have been bestowed here. 'Tis a fickle world and perhaps well, its only just to wish good fortune to every deserving woman. Let us succeed abroad if we can, but let us first be truly and loyally American.

TRILLA FOLLE TOLAND.

New South company.

THAT UNJUST DUTY.

VICTORIA, B.C., Oct. 10, 1894.

To the Editor of The Dramatic Mirror:

See—I read in THE MIRROR of Sept. 27 a letter from Arthur C. Aston regarding the duty on paper brought into Canada, and I notice a reply to him in your issue of Oct. 6 from W. W. Scane, of Charlton, Ont., in which he says he wishes to "deny the statement contained in Mr. Aston's article regarding the duty on lithograph work."

May I suggest to Mr. Scane that his is not a nice way of putting the matter? His wish to "deny" the statement of Mr. Aston would imply that what Mr. Aston said was not true, or, in other words, was untrue, whereas I am quite sure that those of our readers who are acquainted with Mr. Aston need no other assurance than that of his signature to the letter of Sept. 22 to be satisfied that the statements contained therein are quite true, as he understands the matter.

Mr. Aston's letter explains the duty question in British Columbia, except that the former duty on lithograph work was 8 cents per pound and 20 per cent ad valorem (not 16 per cent), but a slight change in the wording of the new tariff has led our local customs authorities to interpret it to mean that the duty on all advertising bills and posters, such as are brought in by theatrical companies, is to be 15 cents per pound and 25 per cent ad valorem, and they have been charging at that rate since June last.

I paid last Saturday duty on paper for The Fast Mail as follows for four pounds in British Columbia:

| | |
|-----------------------------|--------|
| 25 lbs. at 15c | \$3.75 |
| 25 per cent on \$3.75 value | 1.41 |
| Total | \$5.16 |

I have heard that the authorities in eastern Canadian cities charge only six cents per pound, and 10 per cent, and I cannot understand the difference of opinion seems to be about it, and have applied to the Department at Ottawa, through the Collector of Customs here, for a ruling in the matter, which I will send you immediately upon receipt.

The following is an extract from the official revised Canadian tariff for 1894:

"Advertising pamphlets, pictorial show cards, circulars, illustrated advertising periodicals, illustrated price lists, advertising calendars, advertising diagrams, tailors' and maistress' size fashion sheets, all all chromos, chromographs, lithographs or artistic sets of similar kinds, produced by a process other than hand painting, or drawing, whether for business or advertising purposes or not, printed or stamped on paper, cardboard or other material, N. E. 5, 6 cents per pound and 25 per cent."

"Advertising matter, viz. Labels for fruits, vegetables, meats, fish, confectionery, and other goods, also tickets, posters, advertising bills or notices, 10 cents per pound, whether lithographed or printed, and 25 per cent."

Yours truly,

ROBERT JAMESON,
Manager Victoria Theatre.

E. E. Basse telegraphed from Cincinnati last week "Sadie Hutton gave Ted Robinson's at the minute Sunday and turned hundreds away to-night."

TELEGRAPHIC NEWS

CHICAGO.

The Comedians Still in Convention-Hall's
Sprightly Chat of Matters Theatrical.

[Special to The Mirror.]

CHICAGO, Oct. 22.

The comedians are still with us. Jefferson Goodwin and Russell remain, and Felix Morris has joined their forces with a new comedy, while Charles Ross, John Henshaw, and George Schiller, merry entertainers, are here, too, to say nothing of W. H. Thompson and Crompton. So you see that we have character work and artistic fun at almost every house down town.

Nat Goodwin has rounded out two big weeks at Hooley's with A Gilded Fool, and last night he revived his great success, In Mizoura. Next Monday night he will be seen for the first time as David Garrick, and I believe that it will be the success of his career. He has been working very hard, rehearsing In Mizoura in the morning, David Garrick under Napier Lothian's direction in the afternoon, and playing in the evening in A Gilded Fool. The other day he said: "The critics have told me that Jefferson's mantle was to fall on me and now he has given his Pangloss clothes to Sol Smith Russell. Do you know I have been made dizzy by dodging the mantles of great actors that have threatened me."

"I don't know an actor who can touch Nat Goodwin," said John Dunne last week, but I beg John's pardon. I saw two old actors touch Nat on Clark Street the other day, and they met with great success.

I imagine that many of my friends believe I have gone back to the Evening Post to do the dramatic. That is not so. J. B. Livingstone, one of the best dramatic writers in town, still does that work on the paper. I do the clippings. The badge of my present office is the shears, not the hammer.

Madlin, Jr., said farewell Saturday night, and started on a long special train for Minneapolis. Last evening A Passing Show opened up to a packed house for one week at the Chicago Opera House, and next Sunday John Russell's Comedians will be seen in their new farce-comedy, The Review. Now, that Frank Murray has gone away ahead of the company, Harry Fulton will do the press work for the house.

Goldsons and the curtain raiser did well last week at the Columbia, and to-night Sowing the Wind was revived for the third and last week of the Empire company's engagement. Della Fox comes next Sunday in The Little Trooper.

Mr. Jefferson did well, remarkably well, at Mr. Vicker's last week, and to-night he appeared as Mr. Goldlighty and Caleb Plummer before a large house. He will revive Rip the latter part of the week. Rush City follows next Sunday night.

Felix Morris had a large house at the Schiller to-night in his new play, The Best Man, and he will be seen in another new play during his second and last week. He has a good repertoire, and a fine company.

The Forty Club's October dinner takes place at the Wellington to-morrow night, and among the club's guests will be Nat Goodwin, Joseph Jefferson, Felix Morris, Sol Smith Russell, Dr. A. Conan Doyle, Hamlin Garland, and Paul du Chaillu.

I am just recovering from the trip of the club to St. Louis last Sunday—just thawing out, as it were. That is the coldest town I ever struck. We had a pleasant time, but it was the fault of no one but ourselves. St. Louis has true Southern hospitality—not. It ought to be located in Spitzbergen, instead of Missouri. I wish I had the command privilege there. The big depot is a wonder. All they need now is trains to go in there.

Ada Delian is to follow Goodwin at Hooley's, in a repertoire of plays, and Julia Marlowe is coming to Mr. Vicker's.

Sol Smith Russell made an excellent impression in Dr. Pangloss at the Grand, and this week he gives A Poor Relation and other plays. His business has been excellent.

H. Gratian Donnelly is here to stay. He will pick out a suburban haunt in which to grind out plays. Already he has signed to do a big production for H. R. Jacobs next season, a new comedy for Arthur Lewis, and a new farce-comedy for a popular dialect star, so he has his hands full.

Frank Hall's Winter Circus and Water Carnival has proved a great go, and is crowded afternoon and evening. His Casino, too, continues to coin money, and he is right on top.

Superbia opened to a great house at the Haymarket last night. Bolander's Bunch of Keys had two large audiences yesterday afternoon and evening at the Lincoln, and up at Haslin's hundreds of well pleased people chased A Wild Duck.

Business was big at Manager Jacobs' three local houses. Darkest Russia turned them away at the Alhambra twice, Tennessee's Partner had two large houses at the Academy, and at the Clark Street Theatre The South Before the War, which packed the Academy last week, had large audiences. Next week The Still Alarm goes to the Academy, and Dixon's Specialty company is to be at the Clark Street Theatre. Manager Jacobs and his son left for the East Thursday night.

Sam E. Jack is doing wonderfully well with his big burlesque shows at his Empire and Madison Street Opera House, while there are excellent variety shows at Grenier's Lyceum, the Gaiety, the Olympic, the Park, and the Grotto Music Hall.

The Theodore Thomas season opened with the Friday afternoon concert at the Auditorium, and the attendance was very large.

We were all more than glad to hear the good reports of the opening of Marie Burroughs' starring tour in Detroit. She deserves success.

George Bonies advises me that Eddie Foy has hit Philadelphia very hard in "The Earth." The title should go well in Philadelphia.

I am pleased to announce that Mr. Jefferson has, during his stay in this city, confined himself exclusively to the beverage known as seal brown pop, made so popular by William G. Beach, of his company.

From St. Louis last Sunday night the Forty Club sent a telegram, which read: "Fond love to Conscience Nat Goodwin from the Forty Club in Mizoura. Every body."

Business all around is very good, and the managers are correspondingly happy. This is quite a show town.

ST. LOUIS.

A Property Man Seriously Hurt by an Explosion
—Opera and Other Attractions.

[Special to The Mirror.]

ST. LOUIS, Oct. 22.

James Sutherland, property man of The Fast Mail, was frightfully hurt after the second act yesterday afternoon by an exploding bomb. It is believed he will lose both eyes and be dis-

figured for life. Sutherland was taken to the hospital.

The most important engagement of the season thus far commenced last night with the initial performance, at the Olympic Theatre, of the Tavery English Opera company in Il Trovatore. Mme. Tavery was tendered a most enthusiastic reception and the rest of the company, which is one of the largest, strongest and most complete English grand opera organizations that has ever been heard in this city, came in for their full share of praise. The bill for to-night is Rigoletto and Lohengrin. Bohemian Girl, Cavalleria Rusticana, Pagliacci, Carmen, Faust, Martha and Tannhauser will follow during the week. The audiences both last night and to-night were large and fashionable, and the advance sales promise one of the largest weeks at the Olympic Theatre.

James R. Mackie presented The Side Show at the Hagan at two performances yesterday to large audiences. Mr. Mackie has surrounded himself with a good company, and the comedy is given on an elaborate scale.

The Fast Mail played to two fine audiences at Haylin's yesterday.

The Harry Morris Burlesquers opened with two performances at the Standard Theatre yesterday to fine audiences.

Alice Shaw made a phenomenal hit at Pope's Theatre last week, so she was engaged for another week, and crowded houses were the result yesterday and to-day. The Power of Money is the attraction this week, and several new vaudeville features.

Minnie Bridges has left the Jolly Old Chums company, and is in this city.

Colonel James D. Hopkins, manager of Pope's Theatre, will bring his Crystal Maze from New York, and open it as a permanent enterprise opposite Pope's Theatre.

Harry E. Pierce, business manager of The Fast Mail, was the guest of his father while in the city last week.

Evelyn Paddock left the Hot Tamales company here last week, and will make a trip to Europe.

L. M. Crawford, of Topeka, Kans., manager of the Crawford Western circuit of theatres, is in the city.

W. C. HOWLAND.

BOSTON.

In Old Kentucky and Sowing the Wind Open
House—Boston's Comedy from the West.

[Special to The Mirror.]

BOSTON, Oct. 22.

In Old Kentucky opened an engagement at the Boston to-night with a new outfit specially designed at this house and the most elaborate that the play has ever had. The advance sale was something tremendous, and the great auditorium contained the largest gathering that has been seen in Boston this season.

Laura Burt is easily the star of the production and took all the honors, although the support was capital. There was double curtain call for her after the first act, and her reception was similarly cordial throughout the piece. It is the best work she has ever done here, which is saying much. Forrest Robinson was good. The staging was fine.

Another engagement in Boston to-night was at the Columbia, where Sowing the Wind was put on for at least six weeks.

There was a very large house. J. H. Gilmore and Thomas Whitten were very good. Mary Hampton had many friends in the audience and was well received. S. E. Springer did good work.

John L. Sullivan is playing his first engagement at the Grand Opera House in his new play, A True American. As it had been announced that he was to retire from the stage at the conclusion of this season, there was an unusually large audience present.

The Amateurs have captured the town and the pretty Middle Street Theatre has been nearly large enough to accommodate the crowds, while the orchestra has been under the stage all the engagement. The hit is the most pronounced made here for years, and the engagement is the most successful that the Lyceum company has yet played in Boston. Palmer Cox's Brownies follow.

Rice's 1892 is in the second week at the Tremont, which opened most auspiciously. The mounting of the landscape is the best that it has ever had here and the company is clever indeed. The company will remain two weeks after this.

H. R. Curtis has been doing a very good business at the Park with Sam'l of Posen. Eddie Foy is Off the Earth following next week.

As The Cotton King continues to pack the Boston Square, it is evident that the proposition to make the house one for the production of melodrama is a wise one.

Prince Pro Tem continues its successful run at the Museum, where the Fugian Blackbirds prove to be one of the cleverest specialties that have been given here for a long time.

Other attractions in Boston this week are: Keith's New Theatre and Lyceum, special vaudeville bills of great attractiveness; Grand Museum, Outcasts of a Great City; Howard Athenaeum, burlesque, ballet and variety; Palace, London Sports.

The opening attraction for the new Castle Square Theatre, as was announced by THE MIRROR more than a month ago, will be Captain Paul, Edward E. Rose's own play. The Elks will have the first week for their benefit, and then the piece will be continued. The cast includes: E. J. Hensley, George Fawcett, E. Y. Morgan, Sheridan Black, Lighthouse Baker, Edward Denison, Robert Paton Gibbs, Eugene O'Rourke, William Fairbanks, Robert Atley, Helen Tracy, Mabel Eaton, Mildred St. Pierre, and Minnie Seligman.

The scene of the play is Brittany, and the time the latter part of the eighteenth century. Consequently Sydney Childley, the scenic artist, will have a chance for making an elaborate display. Mr. Rose was besieged with able seamen last week, as a result of an "ad." in the Sunday papers. Consequently the seamen will be genuine seamen.

Theatrical people who visit Boston will learn with sorrow that Francis B. Hayes, the young millionaire of Lexington, is dangerously ill in London. Mr. Hayes has always been a great patron of the drama and many organizations playing here have been invited out to his beautiful estate at Lexington.

It has been agreed that the evidence taken by Judge Holmes in the case of Edward E. Rice vs. Camille d'Arville shall be reported in full to the full bench of the Supreme Judicial Court and in case error is found in ruling of law an injunction is to issue.

It took a jury twenty-two hours to decide that Michael Healy and Patrick Anderson did not disturb a recent performance at the Grand Museum.

It is said that the Davy Jones company will resume its tour in the course of a few weeks. If that is the case, Dan Daly may again appear in his old part of Commodore Shaw.

R. E. Woolf's new opera was placed in rehearsal at the Museum to-day, but the production will not occur for some time.

Negotiations are pending between R. A. Barnet and a London manager for the rights to give 1892, Tabasco, and Prince Pro Tem in England.

The Suffolk conference think that too many Sunday concerts are being given in the Boston theatres, and strong resolutions have been adopted protesting against them.

John Stetson is going to build an arcade on his Harrison Avenue lot and use with it the first floor of his Washington Street building on the site of the old entrance to the Globe. The arcade will be 250 feet long with space for eighteen stores.

William P. Prescott, of the Boston, is the oldest stage carpenter of this city. He has been in his present position for forty-six years and is filled with interesting reminiscences.

Another veteran is John Davis, the oldest harpist of the city, who used to be an actor in the palmy days of the stage.

The programmes of the Castle Square are to be strikingly original. James A. Anderson is to be in charge of this feature.

When George Cayvan retires from the Lyceum stock company to join the ranks of stars her place will be filled by Isabel Irving. Miss Cayvan has received many social attentions since the opening of her Boston engagement.

JAY R. BENTON.

PHILADELPHIA.

Remarkable Business of Princess Bonnie and
Off the Earth—Other Attractions.

[Special to The Mirror.]

PHILADELPHIA, Oct. 22.

Princess Bonnie enters the fourth and final week at the Broad with an advance sale indicating easily a business of \$25,000 on the engagement. This is the most remarkable business in the history of any attraction in this city at any period. The company will return in January for a week and in April for four weeks.

That fortunate play with an unfortunate title, The New South, met with fair success at the Empire. The company is adequate, the principals being of a high order of merit.

New 8 Bells ring to a crowded house, and full attendance will be the rule. Amy Lee follows with an advance sale covering the parquet and circle for every night.

A Trip to Chinatown at the Chestnut closed its second and final week to light business. The Girl I Left Behind Me begins a fortnight run, and opens to a heavy house with large advance sales.

Taming of the Shrew, the bill for the last three nights of Ada Rehan, crowded the Chestnut Street Opera House, showing the best receipts of the two weeks. The Camille d'Arville Opera company commences an engagement for the first time here, giving Madeline. The advance sale is fair and the house good.

Off the Earth disputed with Princess Bonnie the business of last week. Nearly every night hundreds were turned away, even at advanced prices. Seats are quite all sold for this, the final week. The scenery of the spectacle is worthy of great praise, while in the main, the company is more than equal to its work.

Hyde's Comedians appeared to fine business at the Auditorium, and were followed by Weber and Fields' own company, giving a large matinee to-day to a delighted audience.

Killarney and the Rhine introduced J. E. Toole to a succession of fair houses, and proved him to be a comedian of more than ordinary ability. The Standard this evening has an excellent attendance to see Pauline Parker in The Wild Rose.

Palmer Cox's Brownies closed its first week at the Park, generally giving satisfaction to large business. The company is not even in strength, particularly in the choral ensembles, while several of the individual singers are laboring under natural deficiencies of voice and method. The attendance this evening is very large.

Fantasma had a royal week at the National, crowding the house at every performance. The spectacle is in better shape, and more interesting than ever. The company is all that could be desired, and many of the trick scenes are revelations. Nellie McHenry with A Night at the Circus draws a large attendance this evening.

Fritz in a Mad House brought out the friends of J. K. Emmet in crowds to the People's Theatre for every performance. The play is not the same as last season, the improvement being an advantage. The Power of the Press, with its magnificent scenery, has a strong opening this evening.

Muggs' Landing at the Kensington played to fair receipts, with a company of merit. Ada Gray in a new East Lynne is on for this week, and will be followed by that sterling actor, George Leacock, who commences his season with his own company, giving Faust as the attraction.

She Couldn't Marry Three is at Forepaugh's. The Rivals forms the bill at the Grand Avenue.

Rice and Barton's Comedians have a packed matinee at the Lyceum.

Camcross' new burlesque, The Prince is Boney, has made a hit.

The Melba concerts at the Academy were pecuniary failures, but artistic triumphs.

The authorities frightened Manager Fernan out of The Living Pictures.

Business Manager Simpson, of the People's Theatre, has made several very acceptable impositions since he has assumed charge of affairs.

James Miller, by not appearing to lecture at the Academy on reform dress, disappointed three thousand people, who flocked to the Empire and Broad across the way.

Princess Bonnie will give an extra matinee on Wednesday.

EDWIN RESHTON.

PITTSBURGH.

The Black Crook, The Amazons, Down in Dixie,
A Night Out, and Other Attractions.

[Special to The Mirror.]

PITTSBURGH, Oct. 22.

The Black Crook was put on at the New Grand to-night, and drew a packed house. The advance sale is very large. Hanson Brothers follow with Superbia.

At the Alvin The Amazons was given to a large audience to-night. Johnstone Bennett made a great hit and was supported by an able company. Next week The Sardon Tricadere vaudeville.

Down in Dixie crowded the Bijou to the capacity, and the Pickaninny band carried off the honors of the performance. Steve Brodie in On the Bowery next week.

A fine audience witnessed A Night Out at the Duquesne by Augustin Daly's company of comedians. 7:30 is underlined. Stuart Robson follows in Leap Year. She Stoops to Conquer, and The Hourglass.

At the East End Theatre Jane drew a good house. Men and Women next week.

The Night Owls will be the attraction at the Academy of Music. The company is above the average. Next week, Gus Hill's Novelities.

Great preparations are being made for the engagement of Charles E. Davis at his own theatre, the Alvin, where he will probably appear for the last time in Alvin Jodin.

John Hatfield, in advance of Men and Women, Arthur Rehan, of Daly's Comedians, and L. McCarthy, of The Black Crook, are here in the interests of their respective companies.

Prices have been reduced at the East End Theatre by Manager Wilt. The parquet seats will henceforth be \$1 instead of \$1.50.

Hobby Manchester is in town and reports good business for The Night Owls.

Lizzie D. Daly, who came here to join the My Aunt Bridget company, was taken seriously ill with pneumonia on her arrival, and was unable to perform. By careful nursing she has greatly improved, and will soon be able to join the company.

E. J. DONNELLY.

WASHINGTON.

Premiere of a New Romantic Play—Current At-
tractions—Professional Chat.

[Special to The Mirror.]

WASHINGTON, D. C., Oct. 22.

A large audience extended a hearty greeting to-night to Ada Rehan on her appearance at the New National Theatre. The opening was as Vera in The East Ward. The presentation was well-nigh faultless, and the excellent support came in for a share of the honor. The School for Scandal, Taming the Shrew, Love on Crutches, As You Like It, and Twelfth Night comprise the repertoire. Augustin Daly's company of comedians closed a good week. A Trip to Chinatown next.

Piton's Struck Oil with Al. H. Wilson and Jane Stuart as John and Lizzie Stofel had a first-class commencement at the Academy. Sandow closed one of the biggest weeks in the history of the house. J. K. Emmett follows.

Robert Mantell presented Monbars for his opening at Albough's. A large audience attended and applauded. The Corsican Brothers, Hamlet, Romeo and Juliet, and Parnassus will fill out the week. Mr. Mantell's new play, which was to have been put on here, is not ready. Marie Hansen in Miss Dynamite next.

Sadie Hansen in A Kentucky Girl had a houseful of admiring friends at Butler's Bijou Theatre. Peck's Bad Boy still has great draught. George W. Munroe in My Aunt Bridget's Ruby follows.

Hyde's Comedians and Helene Mora opened to a crowded house at the Lyceum, succeeding the French Folly company and C. A. Sampson, the strong man, who closed a big week. Rice and Barton next.

The Shakespearean drama as presented by Ward and James at Albough's found many enthusiasts, and the engagement just closed was a highly remunerative one. The first part of Henry IV., previous to this engagement, had not been seen here for twelve years. The last exponents of Falstaff, Prince Hal and Hotspur being John Jack, Annie Frim (Mrs. Jack) and J. Leslie Gossin.

Sol Minster has launched his new musical enterprise, the Carroll Institute string orchestra of twenty-five pieces. Their first public concert shows a uniformity and precision that reflects credit on the instructor. Mr. Minster, Stuart Robson's musical director last season, refused a re-engagement in order to complete this work.

The advance sale for the Seidl Orchestra concert, at Metzerott's, on Tuesday, assures a full house. Lillian Blauvelt, soprano, and Lotta Mills, pianist, are the soloists, and Dr. Antonin Dvorak's "From the New World" symphony will be included in the brilliant orchestral programme.

Augustin Daly's company close their traveling tour and return to New York on Nov. 24 for the remainder of the season.

Two of Gus Piton's trusty traveling lieutenants, Charley Bacon, of Struck Oil, and Harry Sanford, of Mantell's company, were pitted against each other in business rivalry during the past week. The billposting bill has been increased, but both shows had an extra showing.

Percy Winter tells me that his wife, professionally known as Mary Sanders, left The Brooklyn Handicap Saturday night and joined W. H. Crane's company, taking the place made vacant by the retirement of Gladys Wallis. By the way, Winter's National Theatre School of Acting here is progressing well.

Samson the strong man has been engaged by Robert Manchester for the season, alternating his appearance weekly with the Night Owls and French Folly shows.

The Philharmonic Club at Metzerott's on Friday night brought before a Washington audience a phenomenal soprano vocalist, Ellen Beach Van. Her range is something remarkable and she created a furore. Her high notes are remarkably clear and brilliant. She sings with apparent ease to B above high E, and besides her musical talents, Miss Van possesses a winsome way.

Ward and James will, before the season is over, produce a new romantic play, entitled Runymede, dealing with the famous Magna Charta episode in English history. Mr. Ward will be seen as Robert Hood, while Mr. James will impersonate jovial Friar Tuck.

JOHN T. WARDE.

CLEVELAND.

The Flaming, The Derby Winner, A Railroad
Ticket, and Other Attractions—Gossip.

[Special to The Mirror.]

CLEVELAND, OH., Oct. 22.

William Hovey opened a short engagement in The Flaming to-night to a good house at the Euclid Avenue Opera House. He is quite a favorite here and, having a fine company, will do good business. A Texas Steer fills in the last of this week, and will be followed by Mrs. James Brown. Potter for three nights, and Roland Reed the last of next week.

The Derby Winner caught on to-night at the Lyceum Theatre, playing to a crowded house. It holds the boards all week. Next week A Baggage Check and Lewis Morrison in Faust will be the attractions.

H. R. Jacobs' Theatre had good-sized audiences this afternoon and evening to see A Railroad Ticket. It remains the week, followed by Bessie Bonhill for three nights.

The Star Theatre was filled both afternoon and evening, when Fields and Hanson's company appeared. Next week, Lyceum Theatre company.

F. H. Brandt is assistant treasurer at the Euclid Avenue Opera House, having been installed last Monday.

Hovey's New York Band will hold forth at Association Hall next Wednesday.

WILLIAM CRISTIAN.

AS ORLANDO TO ORELL.

[Special to The Mirror.]

OTTAWA, Ont., Oct. 20.—James O'Neill closed his first engagement in Ottawa to the largest audience in the history of the house. Mr. O'Neill received an ovation, several members of the Cabinet occupying the boxes.

JOHN FERGUSON.

SIGNED A HIT IN CHICAGO.

[Special to The Mirror.]

CHICAGO, Oct. 22.—Corra Van Tassel and

Tennessee's *Pardner* scored an immense hit at the Academy, matinee and night. Over 500 turned away before eight o'clock.

HARRY ST. ORMOND.

THE HOUSE SOLD OUT.

[Special to The Mirror.]

PHILADELPHIA, Oct. 22.—The house was sold out on Saturday for the opening night of Kennedy's Players at Mount Holly, week of Oct. 22.

JOHN R. DIXON.

JOHN C. DIXON'S STATEMENT.

John C. Dixon makes to this paper a statement of his connection with the matter of which Adelaide Fitz Allan recently complained.

He says he has thus far treated the subject with silence, preferring to argue the truth of the imputations in a court of justice; that he read the play, *Alma*, to the actress mentioned at her own request; that she pronounced it a great play and wished to appear in it at a matinee in New York; that she requested him to do nothing with the play until he heard from her, adding that capitalists were looking after a play for her; that at her request he read the play before her; that "a learned doctor," who with her expressed great delight and thought it fitted her.

Dixon says that the actress, upon his statement that he would take \$5,000 for a half interest in the play, said she would give him an answer the next day, that she and the doctor who had heard it considered \$5,000 too much, and asked what he would take on royalty; that he answered \$100 a week, to be paid ten weeks in advance; that this was also considered too much, but that the actress decided that she would stand half of the expense of a matinee performance or for a week's representation of the play; that he was introduced to Lee Townsend, to whom he told the circumstances, and who volunteered to talk with the actress on the matter; that finally the actress agreed to put up or loan \$500 provided she alone was started, her money to be paid back at the rate of \$50 a week, although from no set time, and as it was convenient; that the actress would not do this unless Townsend had full control of the play for five years, and that Dixon should be dismissed; that he was simply to be an actor on a salary, and not a partner, and was also to loan \$500 which he had to borrow.

Continuing, Dixon says that the actress asked him where his \$500 was, and that he showed her a telegram about it; that they were to meet in the office of Lawyer Pratt, and pending this meeting Dixon met Townsend and told him that he hated to borrow the money; that Townsend said "Give me so much more of a share in the play and I will put it through and take your note"; that Dixon went before a notary and gave the note to Townsend, and that there was nothing understood about the transaction; that when the actress met Townsend at the lawyer's, and asked him if he had Dixon's share of the money, Townsend replied that it was all right; that later she asked Dixon if he had given Townsend the \$500, and he replied that he had arranged everything all right; that Townsend said to her that it did not matter to her if he never got Dixon's money, as he himself was now responsible for the success of the enterprise.

The company was formed, says Dixon, and at rehearsal, when everything was supposed to be settled and all right, the actress would take no suggestion even from him, the author of the play; that they disagreed, and he told her that if he had her money to return he would return it and never permit her to appear in the play; that arrangements were made with the printers, when they received notice from "Aunt Louisa" Eldridge claiming right to the title of the play; that Dixon then went to Montreal to fix a date for the play, but owing to the absence of persons of influence upon whom he depended he returned and arranged dates for Buffalo; that when the agent was to start for Buffalo they received a letter from the printers demanding \$250, and stating that they would not produce the printing for three or four weeks; that Dixon saw H. C. Miner and arranged with him for a matinee at the Fifth Avenue Theatre, Miner to have an option on the play, and pay the actress her \$500 if it proved successful; and that the actress herself prevented the giving of this matinee by refusing to appear; that Dixon has lost several chances to produce his play, and has suffered pecuniarily through his connection with the matter.

SAME LINE.

Frances Raymond was engaged at the beginning of this season to play the part of Lucy Blackworth in *The Girl I Left Behind Me*, on the road. When the company reached New Orleans the manager gave the actress two weeks' notice of dismissal. No reason was assigned. At Memphis the two weeks expired, and she was not permitted to play on Saturday night, Jane Collins, her successor, having been substituted by the management.

The discharged actress returned to New York in an indignant frame of mind. She showed a large number of criticisms of her performance, all of a highly commendatory kind. She said that her dismissal was summary and unjustified, as the management admitted she had given satisfaction in the part of Lucy.

"I am the victim of persecution," she said to a representative of this journal on Saturday. "Soon after we started on the stage manager of the company began to pay attentions to me. These advances became so clamorous finally, that I took steps to put an end to them. Members of the company can testify that his conduct was wholly unprovoked by me. They are all cognizant of the facts and I believe they sympathize with me."

"When the manager found that it was useless to pursue me he made things as disagreeable as possible. I presume he influenced Mr. Smith, the manager, for it was soon after that I received my dismissal in New Orleans."

"I came to New York and went to Gustave Friedman's office to lay the facts before him. He refused to hear me or to see me, but one of his representatives told me that it was useless to discuss the subject, it was his superior's policy not to interfere with the acts of his managers."

A reporter of this paper called on Gustave Friedman with Frances Raymond on Saturday. The manager stated again that he would not listen to her story, and that he had perfect confidence in the judgment of his business lieutenant.

The actress gives a perfectly straightforward account of her connection with the company—some of the details of which we withheld—and it bears the impress of truth. No reason was given for her arbitrary discharge; no reason appears to have been given for it by her. She asked the part she was cast for capably according to the newspaper notices. Her only offence seems to have been the possession of self-respect. Not a word has been said against her personal character by any of the persons concerned.

GRIMM.

Charles Franklin Denton Chatterton died on Wednesday, Oct. 20, at Frinton-on-Sea, Essex, England. He had suffered from consumption for several years, but the news of his sudden death was nevertheless a shock to his brother, Signor Giovanni Pergini, who expected to soon arrive in New York. Mr. Chatterton in his last illness was devotedly and tenderly cared for by Mr. and Mrs. Eugene Audin and Mrs. John Wood. Mr. Chatterton was widely known and widely liked. For two seasons he was connected with Augustin Daly's interests. After leaving Mr. Daly he accompanied on their travels several of the greatest European stars, including Sarah Bernhardt. He was very popular with these magnets, whose confidence in his art, urbanity and loyalty was unbounded. Mr. Chatterton was an accomplished linguist, and his courtesy was unfeigned. He suffered much from the ingratitude of certain theatrical speculators whose interests he had served with remarkable fidelity. Quite recently Mr. Chatterton was engaged by George Alexander to be the acting manager of the St. James Theatre in London. He intended to come to New York in Mr. Alexander's behalf, when a sudden hemorrhage brought on his last illness. The funeral was held in London on the 21st inst. On the same day and at the same hour—eleven o'clock in the morning—a memorial mass was celebrated by Mgr. Ducey at St. Leo's Church, Twenty-eighth Street, near Fifth Avenue. Signor Pergini was present, and many friends of the deceased attended the impressive service.

John C. Gallagher, for thirteen years dramatic editor of the *Daily News*, died on Sunday morning of pneumonia. Mr. Gallagher was born in Philadelphia, where he followed a mercantile business for several years. He afterwards held a confidential position in his father's law office. On the three months' call for troops during the war, Mr. Gallagher enlisted as a private in Colonel Peter Kyle's regiment, and for efficiency was appointed captain of Company M of the Third Pennsylvania Cavalry under Colonel W. W. Averell. In 1866 Captain Gallagher went to Washington, where for ten years he held a position in the Treasury Department. During his stay in Washington he, together with Colonel Thomas B. Florence and William Robertson, organized a bureau of correspondence that furnished Democratic newspapers with political letters. This bureau continued until 1873. Captain Gallagher was at one time one of the editors of the *Constitutional Mirror*, which name was changed to the *Sunday Gazette*. In the summer of 1873 Captain Gallagher came to New York and entered the office of the Hon. Hugh J. Jewett, president of the Erie Railroad, where he remained for seven years. Then he was with the Associated Press for nearly two years, which employment he relinquished to become the editor of the *Illustrated Times*. Mac Gallagher, his daughter, adopted the stage as a profession.

Victor Koning, a well-known Paris manager, and at one time the husband of Jane Hading, died recently in Paris of paralysis of the brain, aged fifty-two. Mr. Koning's theatrical career was remarkable in many ways. He began as a theatrical reporter, and while connected with the press he soon established himself as a journalist and as a manager than any one else on record. As a manager, however, he stood high, and when he first appeared in this capacity at the Renaissance in 1875 his aptitude revealed itself. He was instrumental in bringing prosperity to the theatre, and when he took charge of the Comedie in 1881, equal success followed him. He produced at the latter house *Le Maître de Forges*, *Serge Panini*, *L'Alibi*, *Constantin*, etc., all of which plays brought him and the theatre a great deal of money. At one time, so generally recognized was his ability as a manager, that he almost became administrator of the Comedie-Francaise. It is said the much coveted post was offered to him, and that he refused it. In 1883 things began to go against him; misfortune followed misfortune. His mind became affected, and he was finally removed to the private asylum where he died. In 1884 he married Jane Hading who was divorced from him four years later. About a year ago he married Madame Raphaela Siss.

William C. Wemyss died last Monday at the New York Hospital, aged fifty-three. He had been seriously ill all summer, but when the theatrical season opened he thought himself well enough to resume work as bookkeeper of the Star Theatre, and insisted upon starting at his post until the theatre closed on Saturday night. On Sunday night he was taken to the Hospital. The deceased had long been connected with the theatre. His first experience was as treasurer of Noble's Garden, which house he left to take the position of doorkeeper at the Globe Theatre, in Broadway, where Harrigan and Hart's affairs were conducted. He was later engaged in the same capacity in turn by Josh Hart and Augustin Daly, at the latter's theatre in Twenty-fourth Street, and afterwards at the one at Twenty-eighth Street and Broadway. Mr. Wemyss held the same post for some years at the Casino, from which house he went to the Star, where he had been for over a year. He was in business several years ago as a publisher of plays. He was not married.

Paul Berger, formerly a well-known minstrel, died in Philadelphia last week of dropsy. At the time of his death he was turnkey of the Seventeenth Police Station House in that city. The deceased was born in St. Louis on Aug. 13, 1827. He served in the Mexican war. Early in the fifties, with several others, he organized a company called the *Black and Tan* Minstrels. They performed while securing money, and traveled about the country in an old stage coach. During his long career, Berger acted as interlocutor, straight man, and advance agent for Sam Sanford, Bryant Frensdorff, Fox and Hernandez, and in Philadelphia he was interlocutor for the old Caracass and Dixey company. He had a powerful bass voice, and was noted as a singer. He leaves a widow, whose maiden name was Jennette Bird, and who was an actress before her marriage. Mrs. Berger watched faithfully at her husband's bedside for weeks, and was finally found unconscious on the floor, having suffered a stroke of paralysis. At last accounts she had not been told of his death.

Michael J. Mullone, who originated and managed the Opera House in Jersey City for two seasons, died at Paterson, N. J., last Tuesday, of gastric trouble. Mr. Mullone was born in Jersey City in 1846. He went into the Union army in 1862, and he managed the Jersey City *Argus*. He was elected a member of the board of education in 1869, and helped to establish the High School. He served two terms in the New Jersey Assembly, and was defeated when he ran for the Speakership of that body. He then embarked in the theatrical business, and after two very poor seasons retired a heavy loser. For over a year he had been in poor health. When Mr. Mullone left the city about three weeks ago his friends stated that he had gone to Florida, but such was not the case. The body arrived in Jersey City from Paterson last Wednesday, and the funeral occurred on Thursday. Jersey City Lodge notified New York Lodge of Ellis, of which the deceased was Past Exalted Ruler.

James Nolan, who was for years one of the familiar faces to audiences at the Boston Museum, died at the McLean Asylum, Boston, on Saturday, after a long illness. Mr. Nolan was about fifty-five years old, and was a member of the stock company at the Museum for nearly thirty years. About four years ago he became insane and was taken to the asylum, where he remained till his death. His wife, Kate Ryan, retired from Sol Smith Russell's company and was with her husband at the time of his death, as was their daughter. Mr. Nolan was well known among Grand Army circles. The funeral occurred Monday at the Church of the Immaculate Conception. James Barrows was one of the pallbearers. Among the theatrical persons present were William Seymour, J. W. Blaisdell, Matt Graham, and Elma Delano. Burial was at Calvary Cemetery.

Stanley May died suddenly at his residence, 215 East Eighty-seventh Street, New York, on Oct. 7, from pleurisy pneumonia, aged thirty-five. Services were held at the residence on Tuesday, and the remains were taken to Chicago for interment. Mr. May was to have started this season in *Alma*, of which he was associate manager and part owner. The company was already on the road, but he had been unable to join it on account of illness. The deceased had played in *The Twelve Temptations*, *O. O. D.*, *The Kindergarten*, *A Pair of Kids* and other pieces. He was married last May to Miss Landwehr, a non-professional.

Mrs. Henrietta Zimmerman Conrad, the concertist, died on Oct. 2 at the home of her husband, W. C. Conrad, at New Iberia, La. The remains were interred in Jamestown, N. Y., where F. and W. J. Vane, Daniel Lester, Harry Ashton, E. S. Weeks, and C. C. Sutton, of the Lyceum Theatre of Jamestown, acted as pallbearers. Charles Zimmerman, of the road 102 company, and J. Fred, Zimmerman, of the Grand Avenue Theatre, Philadelphia, are brothers of the deceased, who retired from the stage last February and married W. C. Conrad, proprietor of the *Alma* House at New Iberia.

A. W. F. Goldman, manager of the Vancouver, B. C., opera house, died in that city on Sept. 22, aged forty, of cancer of the stomach. The deceased was a native of England; entered the British navy as a midshipman

and served eight years; traveled over Great Britain, America, and Australia, as an actor; became a wheat farmer during the Manitoba boom; entered the service of the Hudson Bay Company at Kamloops, B. C., and became local manager of the company at Vernon, and for several years before his death had successfully managed the Opera House at Vancouver.

The professional and other friends of Miss Smith-Krauss, of the Princess Bonnie and J. C. Duff Opera companies, will deeply sympathize with her in her bereavement caused by the death of her seven-year-old son, Roy, who died in this city last Wednesday of typhoid pneumonia, after an illness of fourteen days. The deceased had shown phenomenal musical ability, and gave great promise. The Actors' Fund attended to the funeral arrangements and burial.

Theodore W. Vennemann, manager of the Grand and People's Theatre, Evansville, Ind., died on Oct. 5 of consumption. The deceased was born in Cincinnati in 1851, and settled in Evansville in 1888. He was graduated from the Cincinnati Law School in 1880, and was identified with many prominent local business interests. He was twice married, and leaves a widow and three children.

John Henry Longhlin, professionally known as Harry Costello, of the Costello Brothers, acrobats, made a misstep while rehearsing in Sells Circus in Memphis, Tenn., and fell, breaking his hip bone and receiving other injuries. He was removed to the hospital, where he died Oct. 6. All three of the Sells Brothers returned to Memphis to attend the funeral. The home of the deceased was Baltimore.

Dot Ramsey, prominent several years ago as a burlesque and variety actress, died at Riverdale last Tuesday. In 1881 she married James R. Cameron of Northport, L. I., but they separated three years later owing to incompatibility of temper. In recent years Mrs. Ramsey had performed only at benefits and in private.

Charles Klein, the dramatist, received a cablegram to the effect that his brother, Max Klein, died Oct. 16, at Cairo, Egypt. The deceased was formerly a member of the Boston Symphony Orchestra and of the Mendelssohn quartette club.

Mrs. Ellen J. Hanley, the mother of John M. Hanley, manager of Princess and West's Minstrels, died suddenly of heart disease at the home of her son-in-law, Peter Dailey, at Bensonhurst, L. I., on Oct. 2.

Thomas J. Conroy died at Montpelier, Vt., on Oct. 13, of peritonitis. He was the leading juvenile of the Rockwell Theatre company. The funeral took place at Waterbury, Conn., where his family resided.

Theodore Hilmet, a member of the orchestra of Tony Pastor's Theatre for seventeen years, died at his home in Houston Street on Sunday of a complication of diseases.

REFLECTIONS.

The illness of Madame Melba necessitates the cancelling of one of her Boston dates.

The Home-land Singing Society gave a concert last Sunday evening at the American Theatre for the benefit of the Home-land monument fund.

Frank Danneberg, Ten-Cent Singing Classes resumed work in the Cooper Union last Sunday afternoon.

Carver Thompson, the Belgian violinist, arrived on the *Tenacity* last Sunday. His debut will take place at Carnegie Music Hall on Oct. 30.

Signor Marescalchi, baritone, assisted by Ruth Thompson, contralto; Carl Venth, violinist, and Robert Thallon, accompanist, will give a concert in Historical Hall, Brooklyn, on Oct. 27.

The *Black Sheep* served as a title to a play before Charles H. Hoy took the name for one of his farces—comedy. Fred Maeder produced the *Black Sheep* on July 15, 1892, at the Worrell Sisters' Theatre, in this city.

Elliott Altan has been appointed to manage the Pringles. The company includes Johnnie Pringle, Della Pringle, Elliott Altan, N. K. Creagen, Sadie Creagen, S. A. Mitchell, Sadie Elmer, and Baby Forsyth. The company will play in Nebraska, South Dakota, and the Black Hills.

Louis C. Behman, of the firm of Hyde and Behman, Brooklyn, has recovered from his recent illness.

Last week in Boston M. R. Curtis was welcomed heartily in Saml's of Boston at the Park Theatre. The Jewish opera in *Alma de Mer* as *Cleste* was described at length by some of the papers.

Maria Lawrence joined Robert Gasler's company and opened with it in Sport M. M. at the Haymarket Theatre, Chicago, on Sunday night.

Manager Crowley writes that Ward and Vokes are doing an excellent business.

Will Rosseter, the well-known music publisher, of 79 Fifth Avenue, Chicago, will send the latest hits "A Cruel Hiss," and "The Tattoo on the Arm," as sung by Imogene Comer, to professionals on receipt of ten cents.

The Mortimer Theatrical Company of New York has been incorporated with a capital of \$20,000. The directors are William R. Edmonds, of Brooklyn, and William S. Mortimer and John G. Wolf of New York.

The Louise Brandt Opera company, in facinto, will appear at the Fifth Avenue Theatre for two weeks beginning next Monday night.

Frank V. French is meeting with favor in the leading burlesque roles with the Robinson Opera company.

An experienced man with capital is wanted by "Margie," this office, to manage his tour.

A Simonson, of 923 Broadway, has one of the largest assortments of human hair goods, and can supply anything required in that line.

The new Casino Company has begun proceedings against Canary and Lederer to dispossess them for non-payment of rent. George W. Lederer admits that the \$10,000 due on October 1 has not yet been paid, but claims that his firm received advice from one of the receivers not to pay the money to the new company.

Rose Coghlan was separated at the close of her engagement in Minneapolis by Don's Mendelssohn Orchestra, and later enjoyed with her company a collation, at which she was presented with a silver bearing a cluster of "frozen roses."

Manager Edwin P. Wilson, of the Elise Willard Little Speculator company, has added Charles P. Morrison, Frank H. St. Clair and Harry E. Barlow to his forces.

Edwin H. Low is arranging the transportation of the Barmen and Bailey Ethnological Congress to the respective homes of the Malays, Siamese, Kings, Javanese, Sikhs, Nepalese, Burmese, Singalese, Arabs, Cosaks, Soudanese and Egyptians, who compose it. Part of these will sail on the *Alta* to-day, and the others will sail on Wednesday on the *Berlin* and *Rhindland*.

Harry Miner took out a twenty-year endowment policy in the Equitable Life Assurance Society for \$100,000. W. J. Madden, an insurance agent, is suing the company now for commissions amounting to \$7,421, which he claims are due to him for getting Mr. Miner to invest in the policy.

Little Anna Longhlin, owing to the closing of A Summer Showers, is open for engagement.

Mrs. George Dickson, formerly with Stuart Robinson, and the last two seasons with the Mantola Mason company, is at liberty.

The testimonial to Little Ruby by her professional friends will take place at the Star Theatre on Thursday afternoon, Oct. 25. Leon Margulies has arranged a splendid bill in which the following popular artists will appear: Villa Knox, Jennie O'Neill, Potter, Grace Tuttle, Eva Mae Clarke, Wilton Luckey, Chauncey, Conrad, Rejane, Charles Herbert Clarke, Arabis, Marius, Louis De Lange, Foss, Eldridge, Felix Frank, Alexander Clarke, Purdon Robinson, Max Martret, The Brunelles, Brooks, Denton and Osman, hamo trio; Little Ruby, and the Casino orchestra under the direction of Mr. Bower. The interest in Little Ruby is shown by the large sale of seats.

Anna Robinson is meeting with pronounced success as Ruth in A Temperance Town. She succeeded Caroline Miskel in the part, and it was a difficult test to vie with her predecessor in talent and beauty, but Miss Robinson is hailed as a satisfactory substitute in both respects by the newspapers along the company's route. She is playing in Brooklyn this week.

The question, Who is Olga Netherlode's manager? has been discussed at considerable length. The facts, so far as they can be learned, are these: Augustin Daly pays Miss Netherlode \$500 a week during her American tour; he pays the salaries of the supporting actors; A. M. Palmer selected the company, which contains some of his stock actors, and furnishes Palmer's Theatre; he and Mr. Daly share equally in the New York engagement. Marcus Mayer is the business manager, and Miss Netherlode's brother acts as her personal representative in all transactions.

The Fair dates, Nov. 14, 15, 16, are open to a first-class attraction at Fagetteville, N. C.

MATTERS OF FACT.

In the new comedy-drama *Special Delivery*, which will soon be produced, the author, David H. Scully, has introduced an entirely new character to the stage. The hero of the play is a postal clerk in the service of Uncle Sam. In addition to the scene of the interior of the New York post-office he also presents the Harlem Bridge at One Hundred and Thirtieth Street and Third Avenue, giving an illuminated view of Harlem and the river. The company, engaged will be strictly first-class. The time is being rapidly filled in the large cities, and everything indicates success for this play.

The first three nights of election week are open a Cook's Opera House, Rochester, N. Y.

Carrie Fayer has scored a hit in the soubrette role *A Cracker Jack*.

Ben Lodge has resigned from A Wild Duck and will leave at Chicago on Oct. 27. He is open to offers for the rest of the season.

Agnes Herndon has not yet arranged for her usual starring tour and is open for engagement in stock, to star or create a part in a first-class production.

Annie Ward Tiffany and Rose Tiffany, having returned to the city, will consider offers for the rest of the season.

Charles Renwick, the tenor, is disengaged for leading tenor roles in opera or comic opera.

Owing to the abandonment of William Wolff's tour in comic opera for this season, W. M. Goodhue is disengaged as agent, treasurer, or manager.

Ernest Lamson is making as marked a success in his character of Spettigree in *Charles's Aunt* as in his former role, *Karshaw* in June.

Spicer Brothers, costumers, will remove to their new premises at 529 Evergreen Avenue, Brooklyn, on Oct. 27.

Open time in February, March and April can be had of Manager M. G. Seipel, of the City Opera House, Marietta, O. He has New Year's Day also open.

Margaret May, who played *Taggs* for two seasons in The County Fair, is at liberty. Miss May is a bright and clever singing and dancing comedienne.

The well-known firm of scenic artists and constructors, Harley Merry and Sons, whose studios are 947 to 951 Franklin Avenue, Brooklyn, are noted for the promptness with which orders are executed, and for the artistic quality of their work. Many of the handsome and elaborate scenic displays of the New York theatres have come from Mr. Merry's brush.

Manager Albert Tavernier will have a pretty theatre in the New Opera House, at Guelph, Ont. The house will open about Oct. 28, and a strong attraction is wanted for this date. Mr. Tavernier also directs the tour of Ida Van Courtland.

Owing to the postponing of Adelaide Fitz Allan's starring tour until next season, she is at liberty to accept engagements. Miss Fitz Allan is an actress of wide experience, and recognized ability. Her address will be found in an advertising column.

Charles E. Dowe is doing special press work for Cyril Norman's production of *The Man Without a Country*. In writing to Mr. Dowe in regard to his work for Helen Dauvray's company, Edwin Knowles said: "I want to compliment you on our press work in Philadelphia. I am overwhelmed with it. I was very proud to show it to several people in New York."

Max Knauer, musical director with A Wild Duck, let that company last week and is at liberty for comic opera or farce comedy. Mr. Knauer has had a wide experience in his line.

The Labadie-Rowell company want a good play. Address them at 74 Buchanan Street, Detroit, Mich.

A heavy man is wanted by E. W. Washburn for his *Lost in Egypt* company. One doubling in brass preferred.

Mary Davenport can be engaged for character and heavy business. Her address is 142 East Sixteenth Street.

Lawrence, Russell is the advance agent of the Southern-Pine company this season.

Frank E. Morse, for four seasons the business representative of A Trip to Chinatown, can be secured as manager, as his present engagement with The Kid company will close Oct. 27. He may be addressed in care of this office.

C. T. Dazey, the author of *Old Kentucky* and other plays, may be permanently addressed at the Hotel Netherland, New York.

M. A. Mosley, manager for Mabel Paige, reports that business has been very large, being away ahead of last season. La Belle Marguerite, her new play, which is a big success, is by Emma Stener and James A. Russell.

The Mahan City Opera House, of Mahan City, Pa., is fitted with modern improvements, and will seat 500 people. Manager J. J. Quirk's house does a paying business, having a very large population to draw from.

Frank L. Bidy's new play, *Shift No. 2*, is meeting with marked success on the road. As the prospects for large business in the West are not very promising, Mr. Bidy has decided to cancel all the Western time, and will endeavor to present the play in west stands in the East.

A number of good dates in November are open at the Fifteenth Street Theatre, Omaha, Neb., owing to the cancellation of attractions booked to fill this time.

A block of particular on how to start in the theatrical business is sent by John G. Scheidler, of Cleveland, O., on receipt of ten cents.

Good vaudeville attractions will find desirable open time at the People's Theatre, Mount Vernon, Ohio, of which Jack Dean is the manager.

"Author," care of the Standard Theatre, Philadelphia, will revise plays, as well as write comedies or dramas to order.

DECEASED.

COONEY.—Thomas C. Cooney, at Montpelier, Vt., on Oct. 13.

GALLAGHER.—John C. Gallagher, in New York, on Oct. 21, of pneumonia.

HILMET.—Theodore Hilmet, in New York, on Oct. 21, aged 35.

KRAUSSE.—Roy Krauss, in New York, on Oct. 17, aged 7.

KLEIN.—Max Klein, in Cairo, Egypt, on Oct. 16.

MULLONE.—Michael J. Mullone, at Paterson, N. J., on Oct. 16, aged 53.

NOLAN.—James Nolan, in Boston, on Oct. 20, aged about 55.

WEMYSS.—William C. Wemyss, at the New York Hospital, on Oct. 15, aged 53.

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Wanted for LOST IN EGYPT.
Man for heaves, not less than 160 pounds. Preference to one playing brass. Also car porter that plays brass, prefer cornet. Answer quick.
L. W. WASHBURN, Ashland House, New York.

WANTED: MONEY: MONEY!
Money procured on diamonds, watches, jewelry, silver, seal garments, and personal property of every description. JAS. P. MATTHEWS, 162 Broadway, over DRAMATIC MIRROR Office.

WANTED: A first-class attraction for Jan. 1, 1895.
Open time in February, March, and April, 1895. City Opera House, Marietta, O. Remodeled and refurnished throughout. Incandescent lighting.
Address M. G. SEIPEL.

* If you intend to place an advertisement in the *Constitutional Mirror* send your order now.

BOVIO'S REMARKABLE PLAY.

Christ at the Feast of Purim Translated and Renamed—Its Success in Italy.

THE MIRROR's correspondent in Rome, in a letter last July, spoke of the great popularity of monologues and one-act plays in Italy at the moment, and mentioned particularly the immediate distinction won by a short drama in one act by Giovanni Bovio, entitled Christ at the Feast of Purim.

It was noted as a wonderful thing for Italy, where the drama for years had drawn upon Scriptural subjects, that public curiosity should be so acute and applause so general and enthusiastic for Bovio's little play. But the Church, which itself originated the Biblical drama, strangely enough had set the seal of its condemnation upon this piece, probably because its author was well known as a Free Thinker and one without the pale. The Bishop of Naples anathematized Christ at the Feast of Purim, and Cardinal Saminelli opposed its representation, although it is quite probable that neither of these dignitaries to this day knows what the play really is. Bovio never intended the drama for the stage, and it is probable that priestly meddling alone determined him to present it in the theatre. It is also probable that its first popularity flowed largely from the same cause.

This play, however, possesses novel powers that make it almost epochal. It is remarkable as a literary work, but something far beyond this is its profound strength as a drama. A translation of it, under the title of Judas at the Feast of Purim, has been made by Mary Scott Uda, an American woman known in literary circles in this country and England, the wife of Cavaliere Michele Uda, a distinguished Italian journalist. This translation is admirable, and from it one may catch all the purposes of the original.

The change in the title, it is supposed, was made in deference to the Anglo-Saxon antipathy to stage representations of the sacred subjects. Perhaps the ecclesiastical authorities in Italy objected as much to the embodiment of Jesus on the stage, when they sought to interdict Bovio's play as they did to the idea of a Free Thinker as an author of such a subject. But Jesus does not appear at all in the play, and the newer title more clearly describes the purpose of the drama. That purpose is to set Judas, called Iscariot, by a corruption of the Hebrew *Isi Kerieth*, which really means the man of Kerieth, in lights rendered new by the application of philosophy to the study of the character.

Judas was no mere sordid Jew, according to Bovio, but a political leader of his people—a man who would have adhered to Christ had Christ appealed to his national and isolated idea of a Messiah. Judas was a Jew, with all the exclusiveness of his race. He marveled at and was moved out of himself by the universal power of Jesus, but that very universality was not only beyond the understanding of Judas, but foreign to his own ideals.

Judas, nourished on his race hatred of the oppressor, had faith only in the materiality of things. He believed in the god of battles, and on the theory of force to enforce deliverance from the bondage of his race he looked for a deliverer who would employ it. The marvelous power of Jesus he recognized, but believed it was wasted. He entered the band of Disciples, says Bovio, "not to follow the Master, but to win him to his own narrower though not ignoble ends." Witness this dialogue from the play, as Judas and his lesser companions moodily stand outside the synagogue witnessing the strange and contrasting scenes that accompany the Feast of Purim in a capital where Greeks, Phrygians, Spartans, Romans of the Sybarite and Stoic schools, Capuans and Athenian courtesans are congregated in their several diversions:

MOSE—And the Rabbi of Nazareth, Judas—doth he proclaim himself the Messiah?
JUDAS—No.
MOSE—The son of God?
JUDAS—God himself. But he is not with us.
MOSE—With the Romans?
JUDAS—No.
MOSE—How then?
JUDAS—With humanity.
MOSE—Humanity between the oppressed and the oppressor?
JUDAS—He preacheth it in the highways that still reek with our blood shed by the Roman daggers.
MOSE—Expect thou still no help from him?
JUDAS—None.
MOSE—What other man or power can bend him?
JUDAS—None.
MOSE—The High priest, the Sanhedrim?
JUDAS—Neither.
MOSE—[With a strange gesture.] Shall we beat him?
JUDAS—[With a gesture of protest.] Oh!

Judas is conscious of the vast power of Jesus, whose eloquence has fascinated him. But there is something in the new Rabbi as far beyond his ken as it is beyond his race ambition. In the interview between Mary Magdalene and Judas Bovio emphasizes the half-consciousness of Judas—his bewildered state when he confirms his comparatively narrow theories with the universal justice of the new prophet—side by side with the working of that justice in the abstract represented by the woman herself. She, transfigured by Christ's sympathetic humanity as applied to her own case, not only reflects and extends his human philosophy, but with a second sight born of her own rejuvenation foretells the ultimate and transcendent effects his teachings will have upon all peoples and times that follow. Judas, in the midst of her stupor, looking penetratingly at her, asks:

JUDAS—Lowest thou in him the God or the man?
MARY—Tempt me not! The God taught in the temple teacheth me; not know I a creature that loveth him. To this young God I am bound by a love that hath taught in it of my past. He repulsed me not as do the Pharisees that sin and condemn. He received me as a woman that because she loveth hath greater wisdom than the disciples and greater courage than the Sanhedrim. Knowest thou him?
JUDAS—I recognize him.
MARY—He reacheth thee?
JUDAS—No one can.
MARY—He alone.
JUDAS—Not even I myself.

Quite as strong as this new and convincing conception of Judas, in effect, is the shadowing forth of Jesus himself, whose voice alone is heard during a few moments of the drama. The philosophic mind that made the play has wrought with a sympathetic power that will force every imagination that comes under the spell of the work. This vital part of the drama is reproduced.

LOVE VOICES INSIDE—[Enter Pharisees, Pharisees—Stone her! Stone her!
[Enter the woman taken in adultery, pale and trembling, dragged hither and thither by the Pharisees, Sadducees and Scribes.]
FIRST BYSTANDER—[Protesting.]—Mandated by her husband—without work—a two-year-old child—hunger! She fell.
PHARISEES—The law! the law!
SADDUCEES—Stone her!
SECOND BYSTANDER—A child two years old!
CENTURIONS—A heartless law!
PHARISEES—Centurion, thou wilt knowest it is the will of Rome that customs, laws and religion of conquered people shall be respected.
[The Centurion makes a gesture of unwilling assent and draws aside.]
MARY—[To Judas.]—Whom wouldst thou call to pronounce judgment on this woman forsaken of her husband—the High Priest, or Christ? Answer!
JUDAS—[Firmly and decisively.]—Christ.

MARY—This is the voice of thy soul. Proclaim it!
JUDAS—[Coming forward.]—Appeal to the Rabbi of Nazareth. He walketh alone, hard by the well of Solomon. Ask him if a woman forsaken by her husband be an adulteress.

PHARISEES—She confesseth.
JUDAS—Ask him. A woman whose husband hath deserted her hath no nuptial bed.

PHARISEES—[Satisfied.]—One of us betrayeth us.

JUDAS—Ah! So said Jesus also, Mary! [Pointing to the Pharisees.]

MARY—In the impulse of a generous heart there cannot be treason. [Going rapidly to the north of her cottage and speaking to the Pharisees.] The cause of this woman is doubtful. Appeal to the Master.

PHARISEES—So be it, and let him show in the face of the people whether he respecteth or not the law of Moses.

[The people and Pharisees drag the woman to the part of the stage near the well of Solomon, which they surround so that Christ is not visible. Judas goes upon the porch with Mary, and both look toward the place the Messiah is supposed to be.]

MANASSER—Master, this woman hath committed adultery.

FIRST BYSTANDER—Deserted by her husband!

MANASSER—Taken in the act, she confesseth, and hath not the right to refute the charge by public oath.

MOSE—Not by the test of bitter water.

FIRST BYSTANDER—Master, this Manassah, the Scribe, that stretch out and call for judgment—this Manassah doth sin on the house of Gamaliel and doth justify the formation of Herodias, whom John the Baptist condemned.

MOSE—'Tis false!

FIRST BYSTANDER—And this man that defendeth him is Moab the publican. He tried first of all to seduce this woman and she repulsed him.

VOICES—Oh! Oh!

FIRST BYSTANDER—These are the honest Jews that invoke the law!

VOICES OF THE JEWS—The law! the law! Judgment!

VOICE OF CHRIST—What saith the law?

PHARISEES—Let her be stoned!

FIRST BYSTANDER—[To the woman.]—Stay not thus dumb here in the midst! Defend thyself. A new judge listen to thee.

WOMAN—[Pointing to her breast.]—Here, in my soul, have I been already stoned and suffered death!

SECOND BYSTANDER—No living soul need die beneath that glance. Judgment is rendered. Master, that woman that already gathereth up the stones seduced this woman's husband two years ago!

DOROTHY MORTON.

A reproduction of a recent photograph of Dorothy Morton, prima donna soprano of Fred. C. Whitney's company playing The Fencing Master, as she appears in the second act of that opera, is presented on the first page of THE MIRROR.

Miss Morton has been praised without stint for her work as Francesca in this opera. A critic recently wrote of her: "As a prima donna Dorothy Morton has undertaken to follow in the footsteps of the much lauded Marie Tempest, and in justice to Miss Morton the most fastidious critics seem to agree that she has never been excelled by any comic opera prima donna. Those who have seen and heard Tempest in the part of Francesca also agree that Miss Morton is distinctly her superior dramatically, vocally, and in personality."

Another writer in summing up the same performance says: "Here is a fresh beauty, and it is all her own. Apparently she is a trifle larger than Tempest, although of petite and graceful figure. In voice she is much the superior of her predecessor. Her tones are of crystalline purity and wonderful brilliancy. She has a great range and reaches a vocal altitude beyond the capability of ninety nine of a hundred singers."

These opinions, although strongly favorable, have been supplemented by others that should prove most gratifying to this young prima donna. It is to be regretted that she cannot be seen in New York in this part.

KATHERINE GREY EXPLAINS.

Katherine Grey repudiates vigorously Harry Miner's assertion that she has left Shore Acres to join Richard Mansfield's forces simply because she was offered more money.

"I shall get no more money with Mr. Mansfield than I got with Mr. Herne," said Miss Grey yesterday to a MIRROR man. "My only object in making the change is to broaden my experience."



ERMETE ZACCONI AS JUDAS.

MOSE—He that accuseth the others is Abihad the brother of James, the son of Alphaeus the Apostle. He blasphemeth and denieth that the bearer of the tables of the law received them hereof and trembling on Mount Horeb.

VOICE OF CHRIST—What saith the law?

PHARISEES—Stoning! We have said.

VOICE OF CHRIST—Let her be stoned! [Movement of joy and horror. In commanding tones.] He that is without sin among you, let him cast the first stone!

[All drop the stones and stand off one by one.]

CENTURIONS—Behold a miracle! The stones drop!

[Long pause; a lightning.] Take back to Rome this vine-crested staff and say that a law is born juster than the Pharise's edict. I pass over there! [Consigns the staff to the legions, and disappears in the direction whence came the voice of Christ. Ermete goes madly and slowly.]

[Turning to Judas.] The words of a new life!

[Turning to Judas.] Give me thy mantle. I will spread it over the ground the Herod treadeth. Glory be to thee, O Son of Man! [Turning to Judas.] Judas, thou weepst!

And the play closes with the approach of Jesus, summoned to judgment before the Sanhedrim, while there is a general movement of adoration.

Ermete Zacconi, the noted Italian actor, personates Judas. A picture of him in the part published herewith carries such evidence of perfect fitness for and sympathy with the character that words of description are not needed.

WANTED TO MAKE AN OPERA.

According to the Chicago Herald, Charles F. Anderson of that city, private secretary of Charles Norman Fay, a millionaire, took from the vault of the Northern Trust company in that city \$22,000 worth of Edison bonds, during his employer's absence, and after forging Fay's name to the securities secured \$21,000 on them.

It is said that Anderson had become interested in the Athenia Opera company, and that he put \$21,000 of the money into that enterprise, after having spent other sums upon it during the run of the opera in Chicago.

Anderson was formerly a resident of New York. He has been arrested on a charge of embezzlement.

Now is the time to secure advertising space in the Dramatic Mirror.

I have played in Shore Acres for forty weeks and I think it is time I tried something else.

"I wrote to Mr. Herne telling him of my plans, and he was most kind. He said that while he would be sorry to lose me in the cast of his play, he would not stand in the way of my artistic advancement. Of course Mr. Miner could not see the matter in the artistic light and thinks I have deserted him for the more vulgar reason of money."

"Expect to play with Mr. Mansfield all the parts next to those played by Beatrice Cameron. I have thorough confidence in Mr. Mansfield. I consider him a great artist and I am overjoyed at this opportunity to advance in the profession."

NAT GOODWIN TALKS.

In an interview with the Chicago Herald, the other day, Nat C. Goodwin disclaimed having expressed a preference for New York, and remarked that Chicago was good enough for him. "I am mighty glad I began my season here," said Mr. Goodwin to the Chicago reporter, "and that the first judgment of my conception of the character of David Garrick will take place here."

Mr. Goodwin announced his motto as "American actors in American plays for American people," and said that he would probably produce three plays by American authors this season.

One of these plays will be by Augustus Thomas, another by Henry Guy Carlton, and the third by Sidney Rosenfeld. Mr. Carlton's play will deal with society in Washington, and will give opportunity for sumptuous scenery and dressing, and Mr. Rosenfeld's play will picture Mr. Goodwin himself as he is known on the Rialto in New York.

REALISM, IDEAL.

During the introduction of Uncle Jack Spruceby at a theatre in Marquette, Ill., on Oct. 16, Huse N. Morgan, one of the actors, in arranging a saw in a saw-mill scene, accidentally let his hand fall between the saw and a log which it was to operate, and the member was literally torn to pieces. The mangled hand was afterward amputated, by his co-dresser Morgan prevented a panic. Several women fainted.

SAID TO THE MIRROR.

J. H. STODART—"I have just returned from Salt Lake City, where I went to play with the Salt Lake City and Saints and Sinners a few times with a company of amateurs. There is remarkable talent among the amateurs of Salt Lake. I assure you. They made an audacious take the long trip out and back, and Mr. Palmer gave me leave of absence. Yes, I am living in town now. Some time ago I exchanged my farm in New Jersey for a residence in Park Avenue."

MRS. PARKWARD—"The struggle to obtain legislative relief from the oppressions of the law respecting children on the stage will be resumed next Winter, and I am confident that it will be the hardest fight yet made. Nothing will be done, however, until after election. Our campaign this time will be presented along new lines, but we shall be battling for the same object."

ED. W. DUNN—"I stopped off in Rochester last Tuesday night to see Dorothy Morton's performance of Francesca in The Fencing Master, and I must tell you that the critics have not exaggerated in their reports of her success in that part. By the way, have you noticed her remarkable resemblance to Lillian Russell when made up? They look enough alike to be sisters, barring the difference in size."

H. C. JARRETT—"I am a gentleman of leisure just now. I have been laid up with a bad knee, but am all right again. I am not actively engaged in anything theatrical at present, but I have by no means retired from the field. I shall be to the front again directly anything worth while comes my way."

JOHN T. SULLIVAN—"Boss Coghlan's season, so far, has been excellent. I have been playing J. Allen in Diplomacy and Lord Hillingworth in A Woman's No Importance; the other leading men roles of the repertoire, of course, are in the hands of Frederic de Belleville. We are busy rehearsing The Woman in White, with which we shall open at the Star on Dec. 3."

J. G. SAVILLE—"I am to take entire charge of the stage management of Olga Netherside this week. This, I think, will keep me pretty busy, as Miss Netherside, whom I consider a remarkable actress, intends to change her bill frequently."

ALFRED AVES—"I think that Olga Netherside has not been fairly treated by our critics; that she is a much better actress than one would suppose from reading what has been written about her performance in The Transgressor. She has appearance, voice, dramatic instinct, technique—in short, everything that is necessary to make a player of a high order, which she surely is, or my judgment is wholly at fault."

ARTHUR CLARKE—"I heard the music of the Bostonians' new opera, Prince Ananias, the other day, and it jingled pleasantly. The production itself is dazzling and dazzling, the costumes, has surpassed himself. The opera will be produced at the Broadway Theatre on Tuesday, Nov. 20, and not on the Monday night, as previously announced. It is not impossible that Victor Herbert will conduct the orchestra."

RANSAY MORRIS—"Will you kindly correct the impression that I am devoting my time to writing plays? I am best known as manager and ad-vancer man, and I intend to stick to that special field of work. I have had several offers to go out this season, but none that I care to accept."

ELISABETH MARIAT—"It is not true, as stated in the London Era, that Comscent has bought the English rights of Sardou's Duchesse d'Alencon. The English rights of the piece have not yet been disposed of. The Era also says the Fredmans have secured the play for America. This, of course, is ridiculous, as Fanny Davenport, alone, has the rights to the piece. The play the Era evidently means is the play Sardou has promised so long to Daniel Fredman."

DANIEL FREDMAN—"Ten o'clock to Boston last week to see how the Hub liked The Amazons. I found they liked the piece so well that the musicians of the Hub's Street Theatre orchestra were compelled to take refuge on the stage every night. Manager Rich told me that such a rush had only occurred once before in the history of that house."

THOMAS Q. SEABROOKE—"It seems to me that the day when the comic opera star went on the stage to impersonate himself alone is past. Nothing gratifies me more than when people come to see my performance of the Irish cock in Barnet's Tabasco and say: 'Why, this is not the Seabrooke of the Isle of Champagne, surely!'"

JULIAN WAINWRIGHT—"What is Marie Wainwright's policy in regard to the production of plays? She has several policies. She proposes to present only historical costume pieces. She proposes to stage only light, frothy comedy pieces. She wants to confine herself to the Problem Drama. What was I driving at? Why, that Miss Wainwright wishes to produce anything that is artistic and in touch with the public taste. Just at present she seems to have done so with Daughters of Eve, written by A. E. Lamater and myself. She will appear in it exclusively this season."

F. E. MCKAY—"I left Sadie Martinot and Max Figan at the depot at Hartford shaking hands with each other. Tears of gratitude for the great success of The Passport stood in the eyes of both. Al. Southerland, their manager, is now considering an offer to book the company at Harrigan's Theatre, in this city. He has also had an offer from Al. Hayman to take The Passport to San Francisco."

FRANK DEWONT—"I find The Mirror in every manager's office on the road, and even the little item concerning the authorship of Abont Gotham was spoken of by stage hands and people about the different theatres, clearly showing that all parts of it are read and commented upon."

WILLIAM J. GILMORE—"The Sandoz Trovadero Vaudeville played at Gilmore's Auditorium, Philadelphia, the week of Oct. 7, to 19, 1893. The show was a tremendous success."

LINCOLN J. CARTER—"Reports of good business come from all of my companies, and as they are about in the four corners of the country, this speaks well for the times. The Southern East Mail, now playing in Oregon and British Columbia, will work East and South as far as Tampa, Fla.; the Southern Tornado company, now in Texas, will reach Nova Scotia and New Brunswick before the close of the season, while the two Northern companies play the Central States. I shall soon produce a new play called The Fen-driest, and I believe it will be a novelty and up to my former productions. I expect to have five or six companies out next season."

AS YOU LIKE IT.

THE native American drama has received another black eye this week. Manager Daniel Frohman, who formerly declared last summer that he intended in future always to open his stock season with an American play, has been compelled to recant and to fall back on the ever-convenient Sardou. I reminded Mr. Frohman of his promise to encourage native writers, and this is what he said: "I do want to encourage the American dramatist, but I don't care about committing suicide just yet. I did intend to open with an American play and, as a matter of fact, I have five American plays which have been written especially for my company. But the play I wanted to do was not ready, and in kindness to the author, the public and myself I determined to postpone its production. When an American author brings me as good a play as any by a foreign author I have presented, I will produce it. But I cannot experiment with pieces that I know in advance will be failures just for the sake of encouraging the native drama. Really, it would be too expensive."

Fred C. Whitney believes in local color and managerial enthusiasm. He believes that if the manager does not wax enthusiastic over his play the public will not. So Mr. Whitney and all the members of the Whitney staff are enthusiastic over "Rob Roy." Nothing but Rob Roy and matters British are discussed just now in the Whitney offices. The office boy sweeps the floor and cleans the windows to the accompaniment of a pair of bagpipes. Ed W. Dunne, the press representative, lives almost entirely on Scotch oatmeal and Scotch whiskey, and both he and J. Charles Davis are paid extra salary to promenade Broadway in Scotch tweed suits. This is as it should be.

There is a good deal of horse play in Carrie Turner's new piece, "The Coming Woman." I mean that the horse plays a prominent part in it. There is a riding scene in the first act, and J. W. Morrissey, who never tells a lie, says his star has secured for the occasion a thoroughbred of rare spirit. Miss Turner, who believes in doing a thing well if it is worth doing at all, is taking lessons in horsemanship at the Central Park Riding Academy, and experiments in six-bar gate jumping to the delight of many urchins, who view the spectacle from the windows.

Speaking of J. W. Morrissey, here is a story told by the musical critics that is too good to keep. When Slivinski, the Polish pianist, first appeared here, Mr. Morrissey was his business manager and press representative. Morrissey is nothing if not enthusiastic, and on the conclusion of the first concert he posted himself in the lobby so as to intercept the musical critics on their way out, and as each one passed him the excellent manager said: "Now, don't forget to give him a good notice, will you? For he really is a great pianist." Mr. Morrissey meant well.

Mr. Abney is reported to have secured for America the English melodrama, "The Derby Winner," which, by the way, is said to be entirely unsuited to American audiences. Anyhow, the piece could not be given over here under the present title for A. H. Spink, of St. Louis, has a play called "The Derby Winner" already on the road and Mr. Spink will, of course, resist any attempt to infringe his rights. The London *Era* says that Sir Augustus Harris has arranged to come over here next February to superintend the American production of the piece.

Nelson Wheatcroft will produce some time this season a one-act play by Henry Tyrrell entitled "Edgar Poe." Mr. Wheatcroft may be seen in the title role himself. It is rather surprising that hitherto neither the life nor the writing of Edgar Allan Poe has been touched by the dramatists. In addition to the romantic interest attaching to his personality, his association was intimate, if not direct, from the fact that both his parents were players. The sentiment in which the memory of the author of "The Raven" is cherished by the members of the dramatic profession is demonstrated by the monument which they set up in his honor in the Metropolitan Museum of Art. Mr. Tyrrell's play, I understand, introduces as a foil to the sombre and poetic character of Poe, the figure of his distinguished contemporary and friend, the comedian Burton. The scene of the action—a sentimental episode, based upon fact—is the now historic Poe cottage at Fordham.

Some of the ministers of the gospel in England appear to be even more bigoted, narrow minded and ignorant than their brethren on this side of the water who take pleasure in railing against the theatre. The manager of a company which was performing Shakespeare in the English provinces sent a circular announcing the fact to the rector of St. Peter's, Drayton, Hull. This is the reply he got:

"In sending the enclosed to a minister of the Gospel of our Lord and Saviour Jesus Christ, you did it in contempt of his holy calling, then may God himself show his displeasure upon you. But if you did it in ignorance of this sacred calling, may God in his mercy so open your eyes to see the sinfulness of your present course of life, that you may turn and flee from the wrath to come."

SMITH—"Say, old man, I have positive proof that William Winter's notices of Richard Mansfield are paid for."

JONES—"By Mansfield?"

SMITH—"No, by the *Tribune*."

"Do I believe in continuing a play that seems to be a failure at the outset? Certainly, I do," said Charles Frohman, the other day. "I always push a play if I think it is really good and that the first judgment of the press and public is wrong, and I could mention a hundred instances where this kind of perseverance has been successful. Charles's Aunt, whose success promises to surpass that of our boys, used to play to 25 a night in the English provinces, before it was taken to London. The private Secretary lost a pile of money until S. Penley succeeded Berthold Tree in the title role. Jane was a decided failure at the outset, and has since made over \$200,000. In and Women a \$125,000 failure before it turned the tide. The first judgment of the public, however, is not all ways at fault. The play may be intrinsically good, and yet may not be presented in a way to bring out all its good points. It may be badly cast or badly staged. Defects like these are easily remedied after the first production, and the play, which was a flat failure on the first night, may become a valuable property later on."

Charles Frohman should, without delay, have a representative armed with "authority" at the door of the Academy of Music. Last week Octette

Tyler became suddenly ill while playing in Shenandoah and a doctor was sent for. The medicine arrived in haste, but he was unable to obtain entrance to the theatre. None of Mr. Gilmore's representatives were visible and the only representative of Mr. Frohman was a manikin a few inches high who tipped in a shrill treble that he had no authority from Mr. Frohman to admit doctors. I understand that this is not the first time this has happened. Newspaper men as well as doctors have often broken their noses against closed doors owing to the absence of "representatives" and the obstinacy of a dull door-keeper.

The Emperor of Germany has withdrawn his patronage from the Berlin Deutsches Theatre, heretofore a subsidized house, on account of the revolutionary tendencies of Hauptmann's drama, "Die Weber," which was produced there recently. The Kaiser has also issued an order prohibiting all the army and navy officers and men from entering that playhouse. This seemingly severe measure does not ruffle the management. Director Lautenberg has been eager for some time to adopt a more liberal policy in regard to the works produced, and this was impossible while the house received support from the Crown. From now on the Deutsches Theatre will be given up almost entirely to the production of works of the advanced school. So, probably, the Emperor's edict will have the very opposite effect to that it was intended to have.

I was surprised the other evening to see that enthusiastic champion of art—Richard Mansfield—so far forgetting himself during the performance of Prince Karl as to respond to an encore of his piano imitations. The actor, when engaged in presenting a stage picture, should never spoil the illusion by stepping out of the frame. That, it seems to me, is the *à la* of art. It is also surprising that so clever a stage manager as Mr. Mansfield should permit his grotesque and would-be bride in the same piece to wear orange blossoms and bridal veil when she confesses to having a son more than twenty-five years of age.

Dr. Klaus was revived at the Germania Theatre recently. This piece was, I believe, the original of the first play ever produced by Sidney Rosenfeld. He called it Dr. Clyde.

It is not generally known that Harry Miner was once an apothecary, not that he still owns and runs a drug store on the Bowery, just opposite the People's Theatre.

The Reverend G. Arbutnot, vicar of the Church of the Holy Trinity, at Stratford-on-Avon, arrived in this country last week. He is at present visiting some friends at Newport. This is the gentleman whom William Winter and other recent pilgrims to Shakespeare's shrine have accused of vandalism, alleging that for religious reasons the rector has had removed from their proper place in the church a number of the Shakespearean relics. It will be interesting to hear what the reverend gentleman has to say in answer to the charge.

What is the matter with the De Wolf Hopper operative family? Serious accidents to different members of this company are of frequent occurrence. Three years ago when playing with Mr. Hopper in Castles in the Air, Thomas O. Scarborough fell and hurt his leg. About two years ago Mr. Hopper himself injured his ankle in Brooklyn and was compelled to go through his part on crutches. Herbert Cripps, Mr. Hopper's stage manager, had a serious accident last Spring. Quite recently Manager Ben Stevens was thrown from his carriage and confined for weeks to the hospital with a dislocated hip, and now Mr. Hopper himself has dislocated his shoulder. The member who has escaped so far is J. W. McKinney, and he expects soon "to get it in the neck." Since last Friday's accident, the Broadway Theatre has been literally besieged by Accident Insurance Companies' agents, and it is reported that Mr. Hopper thinks of presenting a play to each of his associates as a Christmas present.

ADVERTISING THAT PAYS.

"I am pleased to be able to say that I have already received good returns from my advertisement in *The Mirror*. Mr. Husted, in advance of Mr. and Mrs. Kendall, saw the card of our house, came here and expressed to twelve members of his company. Best wishes for the success of *The Mirror*."

W. I. BATES,
Manager, Columbia Hotel, Denver, Col.

"Enclosed find draft to pay for advertising in your valuable paper. I have received applications from the very best traveling attractions for my open time, and I attribute it entirely to my advertisement in *The Mirror*."

S. B. PATTERSON,
Manager Dolan's Opera House, Logansport, Ind.

"My *Mirror* advertisement has brought me more offers inside of two weeks than I can tell. I have joined Mr. Gayler's company."

MARIE LAURENS.

AS ACTRESS COMPLAINS.

"I wish *The Mirror* would take up a crusade against stage hands talking back of the scenes, and disturbing the performers so much that the latter get mixed up in their lines," said May Hampton to a *Mirror* man yesterday.

"At Stamford, Conn., a few nights ago, as I was playing Rosamund in *Sowing the Wind*," she continued, "two or three stage hands and scene shifters started telling baseball stories and discussing different brands of beer. I was so rattled by it that I almost left the stage."

"In the following act J. H. Gilmore, as Abraham, has a long speech to make to me, but the noise of the men behind was so bad that he had to postpone it until it was silenced. Finally, at the fall of the curtain, we were treated to the pleasing spectacle of a rough and tumble fight between the carpenter and the property man."

W. A. BRADY'S ENTERPRISES.

"I have got into the habit of running over to New York from Boston every Monday," said W. A. Brady to a *Mirror* man yesterday. "I shall remain with The Cotton King pretty much all the time."

"Last week the piece played against such strong attractions as *The Amateurs*, *The Old Homestead*, and *1902*, and yet the Broadway Square was packed to the doors every night. All my other shows are making money for me also."

"Jim Corbett opened at the Grand Opera House, Kansas City, last Sunday, to 8000 at the matinee and 10,000 at night."

The CHRISTMAS *MIRROR* will appear early in December. It will comprise all holiday publications.

THE ELKS.

A large delegation of Elks and their friends attended the performance of James R. Adams and his company in *At the Foot of the Mountain*, on Oct. 12. During the first act Mr. Adams was presented with a fine cane suitably engraved on behalf of the Elks Lodge.

Portland, Ore., Lodge held a special session on Oct. 4 in honor of Daniel Sully, Elks from Pendleton, Astoria, and Walla Walla attended.

Rockford, Ill., Lodge, No. 64, has suspended on account of lack of interest and the deplorable controversy existing in the order at large as to the question of jurisdiction of the Atlantic City or Jamestown faction of the Grand Lodge. In the Lodge's palmy days it has entertained Frederick Ward, Ed C. Goodman, Roland Reed, and many others of equal note. It will probably not be revived.

A. D. Charlton, C. H. Clute, C. W. Cornelius, Joseph McKee, Henry Griffith, Henry Grady, "Billy" Mead, J. Shamesey, Homer Hallock, I. F. Cook, H. Van Gorder, T. F. Romke, and J. A. Marsten, all members of Portland, Ore., Lodge of Elks, No. 112, went to Pendleton, Ore., recently to institute a new lodge of Elks. The new order is known as Pendleton Lodge, No. 28. It has a charter membership of twenty-seven. It has a fine meeting hall, excellent paraphernalia, and a man that speaks for it a successful future. The following were elected and installed as officers of the new organization: J. A. Bore, E. R. Alexander, E. I. K.; F. W. Winslow, E. I. K.; J. Lee, secretary; F. W. Wamsley, treasurer; H. Hexter, Felix George, Ash C. G. Ross, and S. Jackson, trustees; E. J. Miller, ex-officio; P. G. Haley, I. G., and Tyler Mitchell, chaplain. After the installation of officers, the visiting Elks were sumptuously banqueted at the Hotel Pendleton. There are now three bands of Elks in Oregon, the other being at Astoria.

THE AMATEURS.

The Thespian Club of Detroit, Mich., which was organized last Fall, has already produced *Bound by an Oath*, which was so successful that it was reproduced at the Windsor Opera House by special request. The Club is now rehearsing *The Lancashire Lass* and *Border Land*, which will be played in Detroit and other Michigan towns, in November. Members to whom important parts have been assigned are Herman W. Gabriel, Theodore J. Hennes, Frank A. Schulte, W. Wellington Shumer, Edward W. Kolb, William Gabriel, Jr., Anthony Andre, W. G. Schneider, Joseph A. Schell, Olive Kramer, Eva Kramer and others.

The Englewood, Ill., Dramatic Club has recently produced *East Lynne*, *Not Such a Fool as He Looks*, *Caste*, *Home Under the Laurels*, and *Tony the Convict*. A very prominent member of this Club is Scott L. Petrie, who is said to give promise of unusual ability as an actor.

The Travers Dramatic Club, of St. Joseph, Mo., recently produced *As You Like It* in a creditable manner in that city.

The Booth Dramatic Society, of Brooklyn, enjoyed a banquet as a feature of the annual installation of officers recently. The opening reception of the Society will take place at the Booth Gallery on Oct. 19, and the first performance of the season will be given at the Criterion Theatre on Nov. 2, when *Harvest* will be played.

R. H. McMahon had his hand badly hurt by the discharge of a pistol during the performance of *Imaginal* at Adams, Mass.

THE ENTERTAINERS.

Remora, the violinist, is now under the management of Johnston and Arthur.

Senator Gordon, of Georgia, is lecturing this Fall on "The Last Days of the Confederacy."

Chicago will soon be entertained by a Minneapolis miss, Marie Edwards, aged six years, who is said to play the piano with ease and confidence, even to the work of famous composers. The most remarkable part of her work, however, is her ability to distinguish tones. She can instantly tell the pitch of a bell or whistle, or write on a blackboard music played in an adjoining room, although she may never have heard it before.

Martha E. McLaughlin, who represents *The Mirror* in this city, was the subject of an article of a highly eulogistic nature in a recent issue of the *Brooklyn Eagle*. Mr. McLaughlin intends to spend as many evenings as possible this Winter on the platform. He will make a special feature of selections from his book, "The Gossamers."

John L. Stoddard delivered his new lecture on "Paris" before a large audience at the Brooklyn Academy of Music last Thursday night.

Owing to the illness of Jennie F. Wilder, due to an accident, and her consequent absence, a benefit will be tendered to her by friends at Scotch Kirk Hall, corner of Madison Avenue and Twenty-ninth Street, on the evening of Oct. 25. Madame Januschek, among others, will appear.

THE MINSTRELS.

Ed C. Samson, press agent for Barlow Brothers' Minstrels, writes that this organization is doing well in the South.

M. G. Field's Minstrels are doing well in the South. A. F. Scott joined the organization at Chattanooga, Tenn.

Primrose and West's Minstrels are at the Grand Opera House this week. They were to have made a parade yesterday, but owing to a failure to get the usual permission from the Mayor, it has been postponed until Thursday, when the forty whites and thirty blacks will be seen in procession.

Arthur Deming's Minstrels were recently entertained by Amaranthus Lodge, E. of P., at Warsaw, N. Y.

The engagement of Dockstader's Minstrels at Gloucester, Mass., on Sept. 28 was announced as under the management of the Russian Club, when in fact it was under the management of Robert W. Kelley, of the Opera House.

J. W. Reagan has joined Primrose and West's Minstrels.

THEATRICAL MEMORALS.

Union No. 12, of Columbus, O., has elected President, Elmer Aiken; Vice-President, J. E. A. Allen; Recording Secretary, F. Krueger; Treasurer and Financial Secretary, W. Hartman; Assistant Financial Secretary, J. Hartman; Board of Arbitration, P. Wagners, R. Hartman, J. Hartman, E. Fooks; Trustees, W. Hartman, E. Krueger, F. Krueger, Guide, P. Clayton; Guardian, J. Weber; Delegates to Trade Assembly, W. Hartman, J. Dennis, J. Logan, E. Krueger, F. Fooks, F. Cruise, J. A. Allen; Delegate, F. Dennis.

Rochester Lodge, No. E, had a gala day recently, when the initiatory degree was conferred upon two candidates in the presence of Brothers E. F. Sauter, of Chicago Lodge, and F. Walsh and T. Forte, of New York Lodge.

A special meeting of Rochester Lodge was held the other day, and resolutions drawn by Brothers Bauer, Macarty, Werner, Fenn, and Anney, on the death of J. W. Pierce, were passed.

MUSICAL NOTES.

Gustav Eubank, musical director of the Schiller Theatre, Chicago, makes the orchestra a strong feature of that house. His latest novelty is a musical interlude in the form of a funeral composition styled "A Japanese War March," in which he introduces a number of Japanese and Chinese musical instruments.

H. M. Imamo Passa has been engaged for the tour of James Rand.

During the first week of its tour after leaving the Pittsburgh Exposition, James Rand will play three important engagements—one for the Elks' Lodge at Canton, O., a concert at the opening of the Cleveland Grays' new armory in Cleveland, and the opening of the Star course at Detroit. "The War and Peace" musical spectacle produced by this band has been very successful.

VAUDEVILLE NOTES.

Maude Ryan Edwards, a living picture performer who, by the death of her father, Frederick Ryan, in a railway accident near Yonkers, N. Y., several weeks ago, fell heir to a fortune, has been performing in Portland, Ore., in various halls, but is now an attraction of an Entertainment Fair in Washington.

God Lamore, an ex-convict, fell forty feet during a performance at Frank Hall's Casino, Chicago, last Wednesday evening, and was severely injured. This night he was broken in several places, and it was thought he was going to expire.

LETTERS TO THE EDITOR.

HOW A CHICAGOAN VIEWS IT.

CHICAGO, Ill., Oct. 15, 1904.

To the Editor of the *Dramatic Mirror*:

Sir:—Theatregoing Chicagoans are on the qui vive for facts about the English actress, Olga Nethersole. If we can be sure of repeated slaps in the face, and of being grieved from behind the footlights after the manner of Ellen Terry, we will see that the "standing room only" sign hangs out during Miss Nethersole's first week.

We have to be insulted. Our hide is thick, and if Miss Nethersole will only provide a cutaneous irritation by well-directed insults, we will pack her houses.

We have just been patronized very pleasantly by the Kendalls. Mr. Kendall still counts up the house from the stage, but as Mrs. Kendall has the cure at the moment, few of our "best people" see it.

We are anxious to get all the foreign talent that exists, and thoroughly digest its greatness during this generation while we still have incisive teeth to tear the food that is thrown us. We fear the future. We are establishing universities and all that sort of thing out here with the money foreign artists leave us. They do not come over fast enough. The danger is imminent that our university environment will absorb our animal instincts, the brain will expand, and as a natural result, the next generation will reject viands of the Kendall-Nethersole sort. Our ancestors ate raw flesh.

There is always the danger that a higher intelligence may arrogate to itself the privilege of choosing. If the calm eyes of the next generation open in wonder at our taking our theatre art combined with meat and vulgar patronage, we will bow our heads in shame, but some of us will thank God for our emancipation.

FRANKLIN WENTWORTH.

MR. AUSTON PROVES HIS CASE.

SALT LAKE CITY, Oct. 12, 1904.

To the Editor of the *Dramatic Mirror*:

Sir:—In your issue of Oct. 6, I notice a letter from W. W. Seane, manager of the Grand Opera House, Chatham, Ont., in which he denies the statement I made in an article in a previous edition, to the effect that duty on all paper into Canada was now 15 cents per pound, and 25 per cent. *ad valorem*.—British Columbia rates are governed by Eastern Canada, and the supposition is that they are uniform.

I rarely make statements that I cannot make good, and as a proof of the truth of my statement I herewith enclose the receipt for the duty paid by me at Victoria. As you will see, the value of the paper is stipulated as \$50, the weight 482 pounds, at 15 cents per pound, and 25 per cent. *ad valorem*. The bill was paid before my arrival, but one agent tried personally to have a classification made, but he did not succeed, as he was informed by the Customs cashier that all paper had since last season been included under one heading, and changed for at the previous rate for type work, namely, 15 cents and 25 per cent.

Last year, in taking our paper into Toronto, Ont., I was able to get it divided into classes, and paid on the lithograph matter only 4 cents and 25 per cent., while on the balance I paid 15 cents and 25 per cent. Having this in mind, I ordered very little type work to British Columbia this year, but it availed nothing, for the rate was made the same. The Customs officer himself told our agent that the rate had been made the same for all paper, and in settling the bill Mr. W. E. Bunker, the Victoria manager, himself told me of the extortion. Where the fault is, I do not know. The Victoria officials may be taxing unjustly. If so, they deserve to be shown up. Very truly, ANTHONY C. AUSTON, Manager Friends.

QUESTIONS ANSWERED.

ISAAK LOVANSBERG, Galveston, Tex.—Joseph Jefferson and Mrs. John Drew played *The Rivals* at the Tremont Opera House at Galveston on Feb. 8, 1892.

ISAAC SHANLEY, Brooklyn, N. Y.—Address a letter to George C. Robinson, care of *The Mirror*, or write to James A. Herne, care of the Fifth Avenue Theatre.

Mrs. O. New Orleans.—Write to the Packard Dramatic Agency, 6 West Twenty-eighth Street, New York, and ask Mrs. Packard to enter your name on her books.

ALICE, Philadelphia, Pa.—Among the stars and companies that have produced one-act plays from time to time are Julia Marlowe, Felix Morris, Alla Heywood, Robert Hillier, Dr. Charles Dooley, Henry W. Kelly, Emily Bancroft, and Charles Frohman's Empire stock company.

K. F. O. Postville, R. I.—There is no play called *Buddies on the Road* at present according to our *Dates Ahead* list. A letter addressed to Charles Carter in care of *The Mirror*, would doubtless reach him.

G. SANDERS, Brooklyn.—You can obtain the required information by writing to the actor and actress in question in care of this office.

JOHN KIRKPATRICK, Chicago, Ill.—A *Mill White Flag* was played in Boston and afterwards in Chicago. There is only one company playing it.

J. J. O'BRIEN, Allentown, Pa.—The New York book agencies include the American Theatrical Exchange, 125 Broadway; H. S. Taylor's Exchange, 125 Broadway; and Mrs. Beaumont Packard, 6 West Twenty-eighth Street.

JOHN F. SARA, St. Paul, Minn.—The average drama contains from 1200 to 1600 words. In farce-comedies and in pieces in which the stage "business" predominates the number of words is, of course, far less. Consult the *Technique of the Drama*, by W. T. Price, which is published by Brentano, New York.

DR. J. FRED. CLARK, Fairfield, Iowa.—Write to Charles Jefferson, 25 West Thirtieth Street.

SCENICISM, New York.—We believe that *Over the Garden Wall* is the property of Mrs. George S. Knight. Write to J. B. Polk, care of *The Mirror*, concerning the proprietorship of *Mixed Pickles*. A play can be copyrighted for twenty-eight years, with the privilege of renewing the copyright for fourteen years more. Many plays, however, are not copyrighted but are protected by common laws under the laws governing stage right. In that case a play does not become public property after the expiration of forty-two years from the date of its original production.

S. R. O. Evansville, Ind.—No doubt the actors and actresses themselves would be delighted to give you all the particulars concerning the salary they receive and anything else of a personal and private nature. This column is not intended to answer such questions as yours.

CHAS. FRANK, Albany, N. Y.—Write to Charles Frohman Empire Theatre, New York for the particulars you desire.

DATES AHEAD.

(Received too late for classification.)

A WILD DUCK. George W. June, mgr.; Juliet, Ill., Oct. 29; La Salle 20; Bloomington 31; Springfield Nov. 1; Jacksonville 2; Hannibal, Mo., 3; St. Louis 5-9.

A CHICKEN JACK. George H. Nichol, mgr.; Elkhart, Wis., Oct. 23; Janesville 24; Racine 25; Madison 26; Waukegan 27; Fond du Lac 29; Oshkosh 30; Beloit 31; National Home Nov. 1; Chicago, Ill., 4-10.

ALBIONIA (Wales Opera Co.). Grand Rapids, Mich., Oct. 22-24; Detroit 25-27; Cincinnati, O., 28-30; Nov. 3.

G. ELLIOTT CAMPBELL'S. JUVENILE CINDERELLA. Philadelphia, Pa., Oct. 22-25; Wilmington, Del., Nov. 7-9.

HARRY LINDEMAN'S. STICK (Fayette King, mgr.). Hattiesburg, N. S., Oct. 1-25; indefinite.

LAMAR ROWELL. St. Johns, Mich., Oct. 29; India 30; Greenville 31.

OLD FATHER HOOKINS. Murray, O., Oct. 26; Wellston 27; Colton 29; Waverly 30.

POY'S BAR BOY. Goshen, Ind., Oct. 31; Elkhart Nov. 1; South Bend 2.

THE TORNADO (Northern). Cairo, Ill., Oct. 21; Paducah, Ky., 25; Evansville, Ind., 26; Seymour 27; Lebanon 29; Alexandria Nov. 1; Union City 2; Richmond 3; Cincinnati, O., 4-10.

TWO LIES. Geo. W. (Joseph J. Dowling); Montreal, P. Q., Oct. 22-27; Toronto, Ont., 28-30; Nov. 3; Detroit, Mich., 4-9.

WHILEN ENTERTAINMENT. Omaha, Wis., Oct. 21; Antigo 25; Merrill 26; Wauson 27; La Crosse 29; 30; Winona, Minn., 31; Nov. 1; Red Wing 2; Faribault 3; Minneapolis 5-10.

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LETTER LIST.

This list is made up on Monday morning. Letters will be inserted or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspaper excluded.

WOMEN.

Ashdown, Martha
Apost, Louise
Abbott, Mary
Alberta, Laura
Armstrong, Sidney
Barnes, Minnie
Barnes, Harry
Barnes, Virginia
Brooks, Nellie
Bradley, Leonora
Barton, Ed
Buggs, Laura
Cane, Mrs. E. M.
Bell, Grace
Blanchard, Maud
Bayer, Lillian
Brownington, Marie
Buckley, Olive V.
Belmont, Adele
Beauregard, Alice
Barnett, Lizzie C.
Blodgood, Mrs. H.
Clare, Caroline
Cameron, Josephine
Cushman, Adelaide
Coy, Helen M.
Chester, Marion
Chase, Florence
Clark, Della
Combs, Jane
Cham, Coralie
Chase, Marion
Cornish, Sylvester
Campbell, Mrs. B.
Claxton, Kate
Cameron, Nellie
Cavendish, Maude
Churchill, Maude
Corona, Mida
Chapman, Edith
Caldwell, Lotta
Cuttie, Minnie S.
Cutter, Mrs. I. D.
Drew, Lillian
Dickson, Maude
Donnelly, Mrs. H. G.
Desmond, Alma
Douglas, Madge
Dancy, Maud
Dickerson, Jennie

MEN.

McGuckin, Mrs.
Drew, Mrs. John
Drew, Miss
Ducrow, Faye
Evans, Lizzie
Fennell, Gracie
Fenton, Fannie
Fort, Gertrude
Florence, Alice
Fealy, Margarette
Gates, Oliver
Granger, Maude
Gray, Marion
Galloway, Louise
Golden, K. A.
Gibson, Lottie
Gerish, Sylvia
Halpin, Mrs. W. J.
Hunt, Ella
Haven, Louise
Hawell, Ida
Hamilton, Ruth
Ingram, Beatrice
Irish, Annie
Johnson, Bertha
Kramer, Ida
Klein, Ida
King, Charlotte A.
Knowlton, Inez
Landon, Louise
Lake, Julie
Lyman, Belle
Lewis, Lillian
Lavin, Clara
Larselle, Lillian
Lyons, Edith
Lawrence, Nellie
Lippman, Jennie
Le Vere, Mary
Lay, Mrs. C.
Lester, Louise
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Mitchell, Louise
Morrison, Mrs. Wm.
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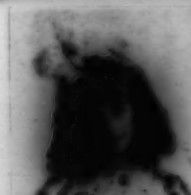
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Ohio State Journal, June 12, 1893—The special interest of the evening was found in the appearance of St. Charles
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Dispatch, Columbus, Va., June 12, 1893—The libretto has been greatly strengthened by Mr. Renwick's return. His reception
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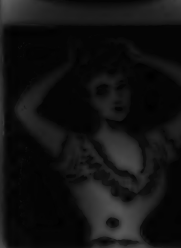
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